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ABSTRACT

This curriculum guide for developing musical behaviors in grades K-6 offers a model for moving the young child from basic knowledge attainments to higher levels of musical behavior. A procedure for developing and implementing course objectives is outlined. Concepts/skills to be acquired at given levels are provided to assist teachers and administrators in developing local programs. Sample lesson plans which illustrate a suggested model and contain appropriate content for selected concept/skills are included. (SHM)

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Identifying & Developing Musical Behaviors
a design for learning
(K-6)

E.S.E.A. TITLE III

Arizona Department of Education
W. P. Shofstall, Ph.D., Superintendent

IDENTIFYING AND DEVELOPING
MUSICAL BEHAVIORS

A

DESIGN FOR LEARNING

(K-6)

ARIZONA
DEPARTMENT OF EDUCATION
W. P. Shofstall, Ph.D., Superintendent

E.S.E.A. TITLE III

1973

FOREWORD

The increasing rate of change, the development of technology, the increasing amount of leisure time for the common man and a society with ever greater mobility place new and greater demands upon the educational institutions of our society. In response to these factors, the teachers within the schools of Arizona must search for newer dimensions to the learning process.

The new Arizona design for music education is a document which I feel will make a significant contribution to the schools of Arizona. It is not a recipe book for individual tasks, but rather a framework within which many learning experiences can be structured. The concerns expressed within this document are the kinds of thought processes which students need to develop their attitudinal responses to music and for the development of a variety of skill responses through which they may learn.

Music, as well as many other areas of the curriculum, is concerned with more than understanding and skills development. It is concerned with the development of that part of man which expresses the broader spiritual and aesthetic values of life. Man must come to an awareness of the feeling responses in his life. This becomes one high priority for learning. Norman Cousins once said: "Art proceeds out of an exquisite awareness of life. The creative spirit and the compassionate spirit are not things apart but kindred manifestations of response to life . . . . . The first aim of education should be to prepare young people to develop a respect for life." To this end may we proceed with music education for all students in this, our state of Arizona.

W. P. Shofstall
W. P. Shofstall
Superintendent of Public Instruction

ACKNOWLEDGMENT

The Department of Education would like to express its sincere gratitude to the many persons who have worked on this design for learning. It would not have been possible to produce this document without the cooperation of boards of trustees and superintendents throughout the State in releasing teachers and consultants from classroom and supervisory duties so that they might meet together to develop the Guide.

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  - Model for Settir
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  - Western and No
    - Music Of Th
      - North A
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      - Oceania
      - East, Su
      - Europea
- Music in Time
      - Renaissa
      - Classical
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    - Renaissance
    - Classical, Ro
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Quality education should help every child acquire:

The greatest possible understanding of himself.

An appraisal of his worthiness as a member of society.

WHY...
...a MUSiC GUiDe?

Teachers are continually se

procedures. This guide is one

I. The guide offers

"knowledge" attai

II. The teachers' con

procedure for devel

III. Concepts/skills to b

teachers and admini

IV. The guide provid

suggested model.

content for selecte

Teachers are continually searching for means of improving instructional procedures. This guide is one means to this end.

I. The guide offers a model for moving the child from basic "knowledge" attainments to higher levels of musical behavior.

II. The teachers' concern for accountability finds in this guide a procedure for developing and implementing course objectives.

III. Concepts/skills to be acquired in given levels are provided to assist teachers and administrators in developing local programs.

IV. The guide provides sample lesson plans which illustrate a suggested model. These sample plans also contain appropriate content for selected concept/skills.

Goal:

Musical experiences should result in a positive attitude toward music, a better understanding of music and a greater skill in expressing music.

General Objectives:

As a result of experiences with music the student will:

I. Develop a commitment to music

II. Understand and organize musical ideas

III. Utilize musical competencies to explore alternatives in interpreting and expressing feelings and ideas

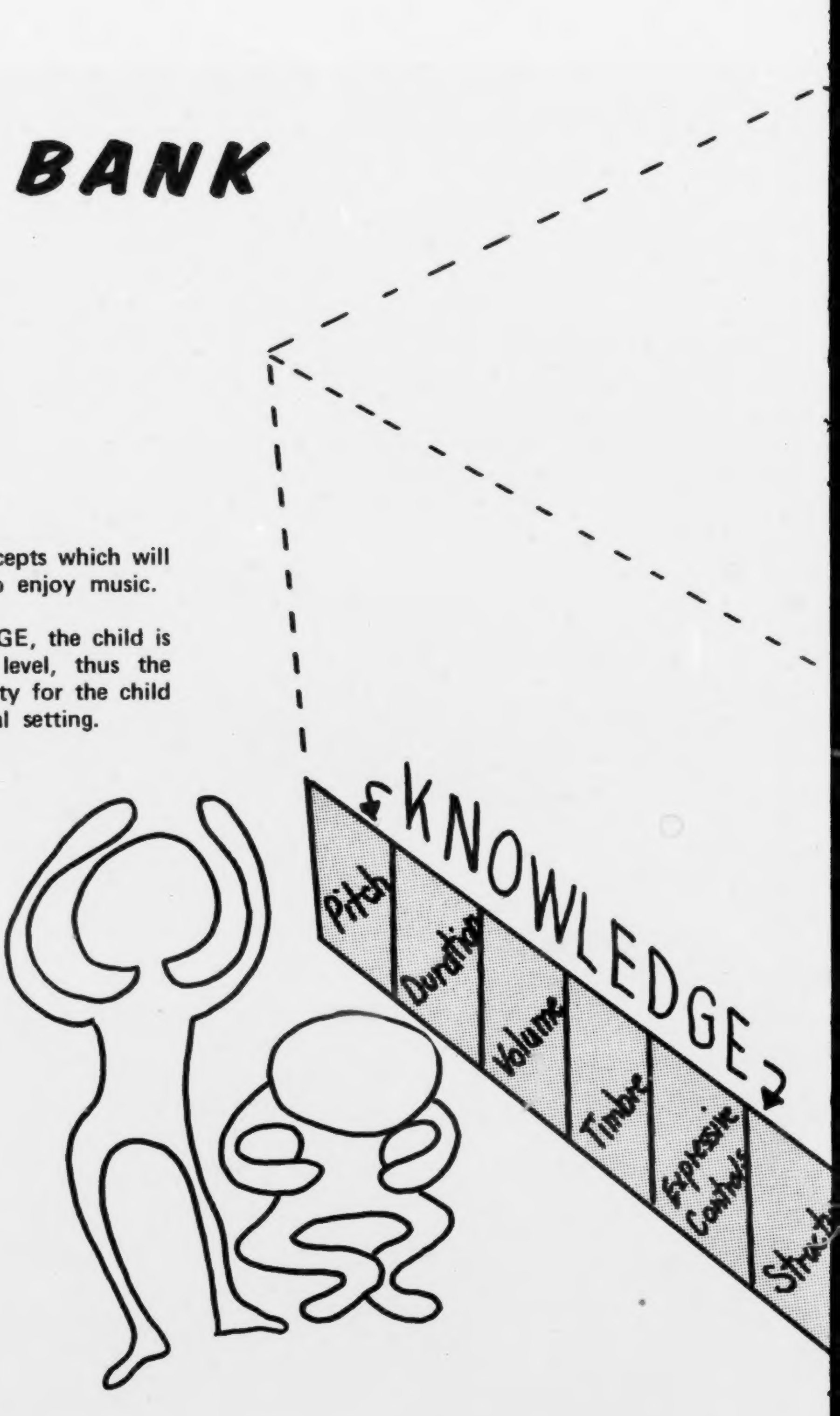
IV. Make considered musical judgments

V. Respond aesthetically to music

CONCEPT BANK

Girls and boys need to develop concepts which will enable them to be aware of and to enjoy music.

When dealing only with KNOWLEDGE, the child is operating at the lowest cognitive level, thus the teacher must provide the opportunity for the child to use this information in a musical setting.


KNOWLEDGE
Pitch
Duration
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Expressive Controls
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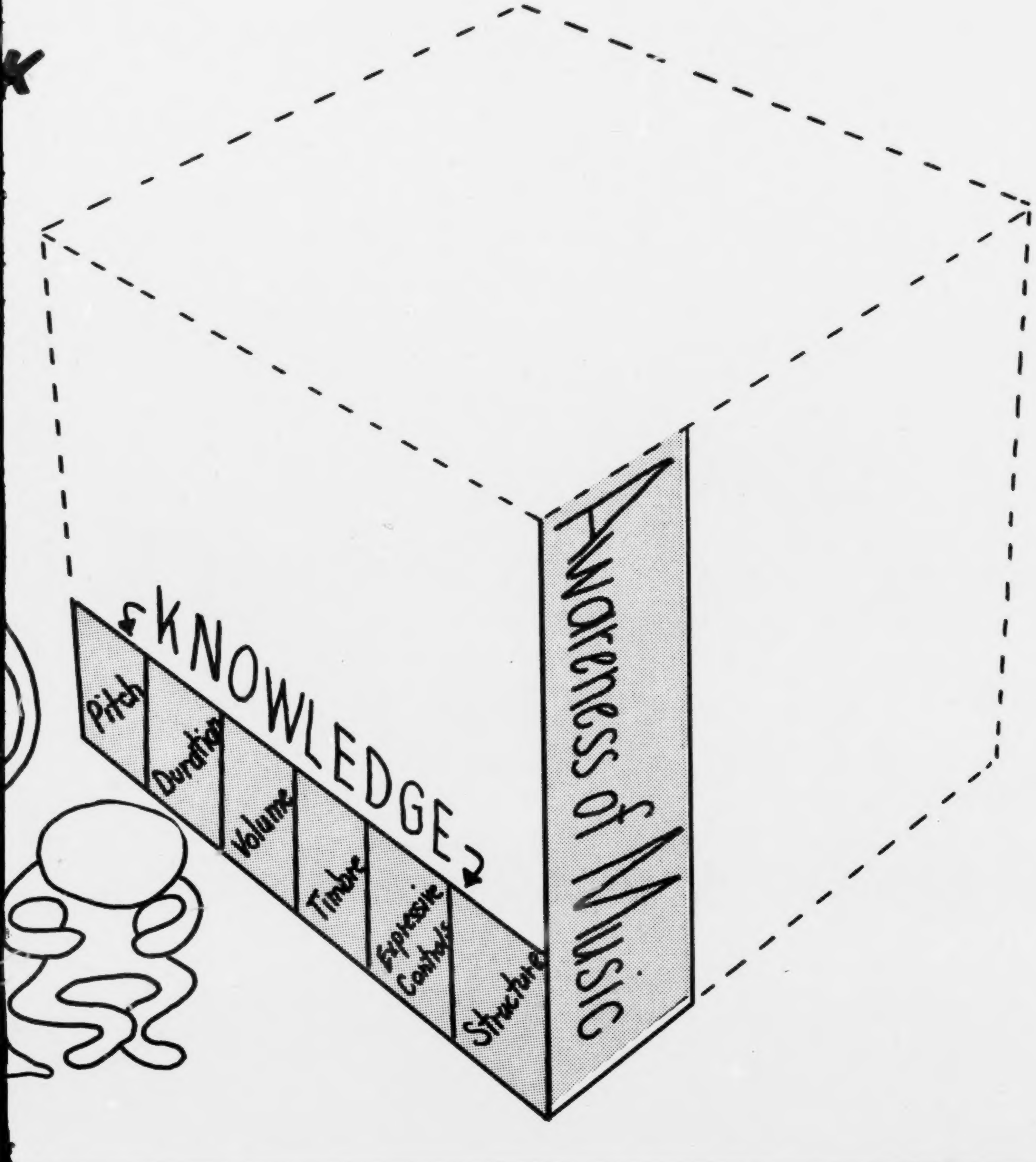
KNOWLEDGE
Pitch
Duration
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Structure
Awareness of Music

When girls and boys are exhibiting behaviors at the KNOWLE
skills in order to:

NAME

DETERM

PORTRAY

RECALL

D

DEFINE

DECLA

LIST

DESCRIBE

LABEL

REVIEW

d boys are exhibiting behaviors at the KNOWLEDGE level they will be using musical
to:

RECOGNIZE

DETERMINE

STATE

AY

RECALL

DEMONSTRATE

E

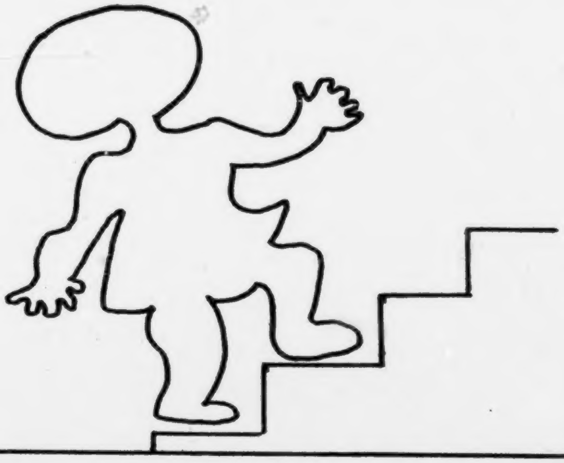
REPRESENT

DECLARE

ESCRIBE

LABEL

CONCEPTS— as a result of his expe in k-6, the student will



I. ELEMENTS OF MUSIC

1.0 pitch

1.1 Sounds are relatively high or low.

2.0 melody

2.1 Melody is made up of a series of tones which may repeat or move up or down.

- 2.11 When tones in a melody change they usually move by half steps, steps or by leaps.
  - 2.111 Parts of some melodies are built on the tones of the chord.
- 2.12 Melody is made up of pitch patterns and phrases.
- 2.13 When tones are arranged in a particular fashion distinctive melodic idioms may result.

result of his experiences with music

6, the student will know that:

ove

half

the

tive

3.0 harmony

3.1 Harmony is a vertical organization of two or more tones.

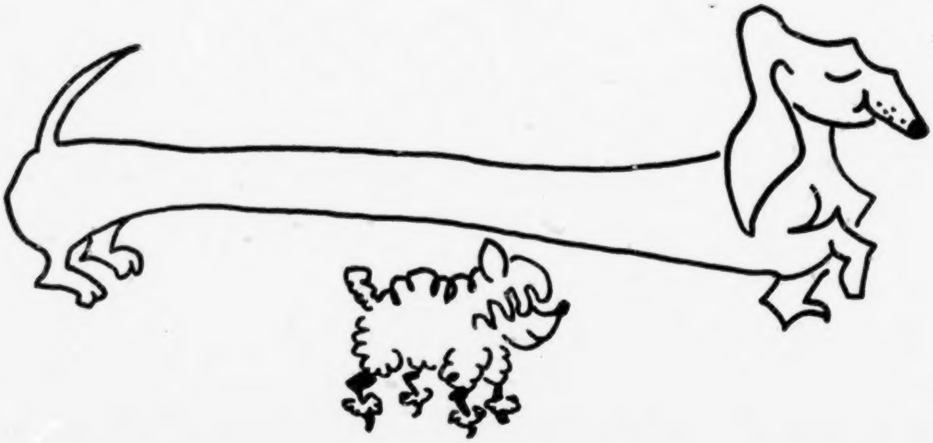
3.2 Harmony may be an accompaniment to a melody.

 3.21 When a succession of chordal tones appears in a melody, that chord is usually a fitting accompaniment.

 3.22 When the structure of a melody changes, the harmonic structure usually changes accordingly.

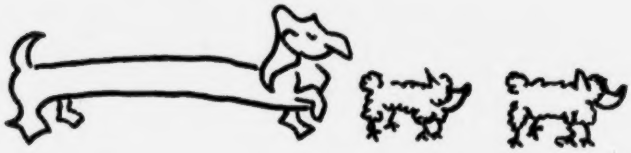
 3.23 A given melody may be harmonized in several ways.

3.3 When combinations of tones are arranged in a particular fashion, distinctive harmonic idioms may result.



4.0 duration

4.1 Sounds are relatively long or short (duration).



5.0 rhythm

5.1 Rhythm is a grouping of longer or shorter sounds or silences.

5.2 Rhythm often has a recurring pulse or beat within it.

on).

r sounds or silences.

at within it.

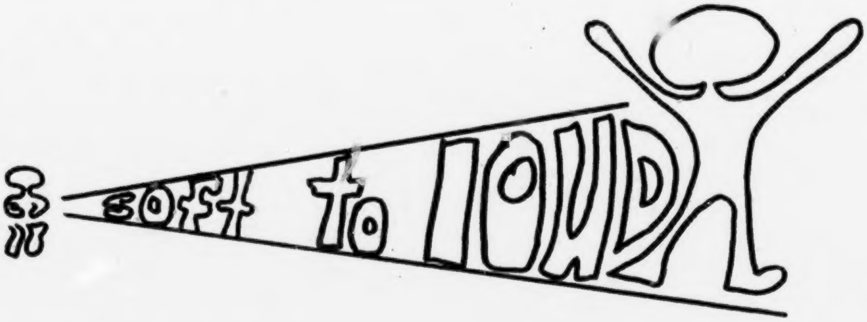
6.0 meter

6.1 Meter provides an organization of pulse within bar lines.

  6.11 Metrical schemes imply the use of stronger and weaker pulses.

  6.12 Within a given metrical scheme, numerous rhythmic combinations are possible.

  6.13 Changes of meter may occur within a composition.



7.0 volume

7.1 Sounds are relatively loud or soft (volume)

8.0 dynamics

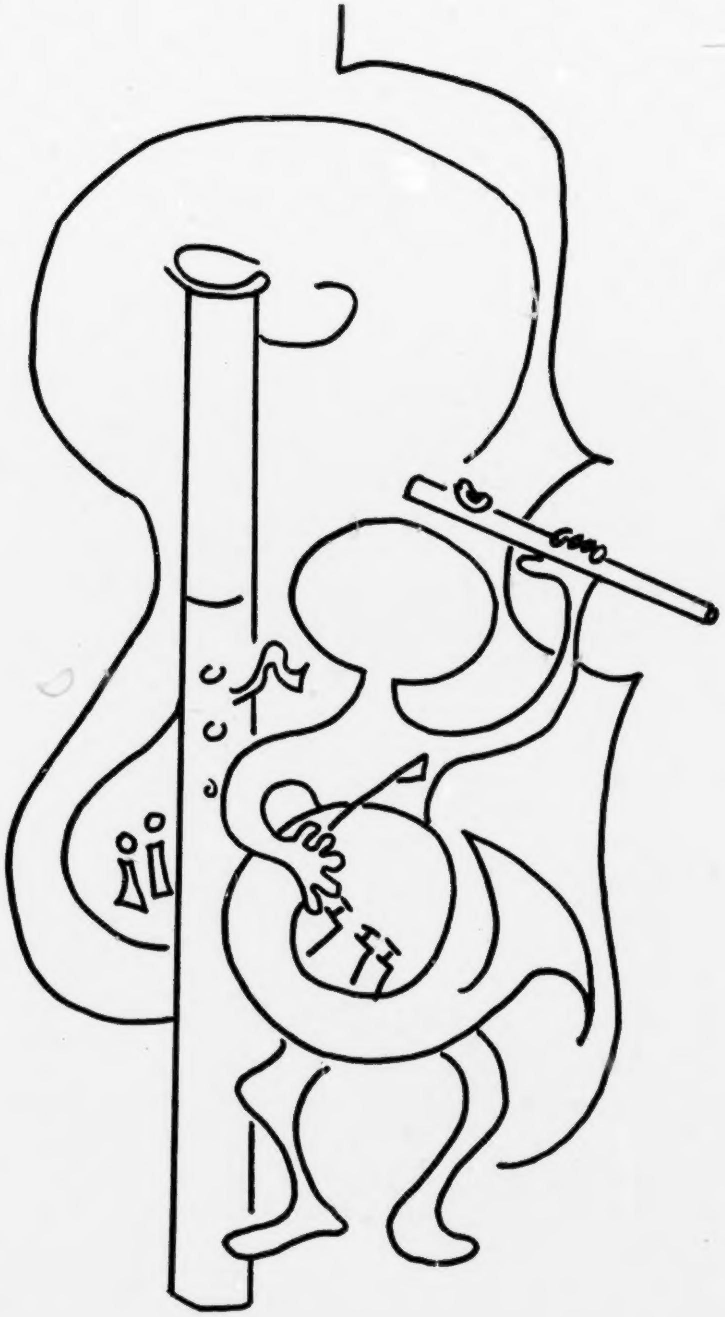
8.1 Dynamics is a change in volume.

  8.11 Dynamic changes may occur quickly or slowly.

  8.12 Dynamic changes may be great or small.

8.2 Dynamics often occur in relationship with other musical factors.

8.3 Dynamics provide a source of variety and expressiveness.



9.0 timbre

9.1 Sounds have characteristic

9.11 Timbres are caused

9.12 Timbres are determ
them.

9.121 When instrum
different timb

9.13 When individual in
timbres are created.

II EXPRESSI

10.0 articulatio

10.1 The expressive quality of m
articulated.

10.11 Tones are started wit

10.12 Tones are stopped wi

10.13 Sequential tones may

9.0 timbre

9.1 Sounds have characteristic qualities (timbre).

- 9.11 Timbres are caused by the relative strength or absence of overtones.
- 9.12 Timbres are determined by the voices or instruments that produce them.
  - 9.121 When instruments are played in different ways, they produce different timbres.
- 9.13 When individual instruments and/or voices are combined, new timbres are created.

II EXPRESSIVE CONTROLS

10.0 articulation

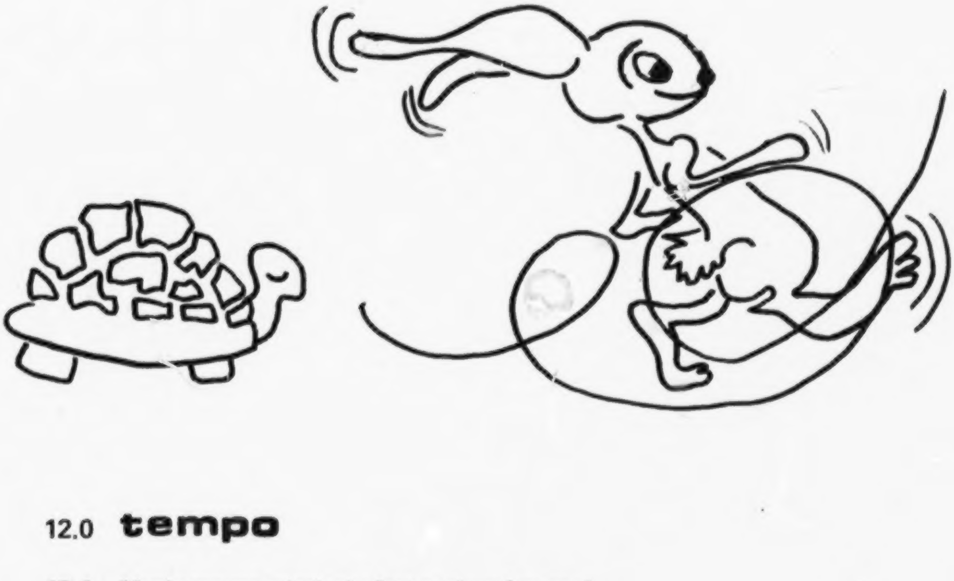
10.1 The expressive quality of music is affected in part by the way tones are articulated.

- 10.11 Tones are started with a relative degree of attack.
- 10.12 Tones are stopped with a relative degree of release.
- 10.13 Sequential tones may be either connected or detached.

11.0 envelope

11.1 Each tone has its own individual shape (envelope).

11.2 The shape of any tone may be programmed.



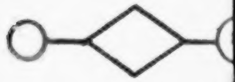
12.0 tempo

12.1 Music moves relatively fast or slow (tempo).

12.11 The choice of an appropriate tempo is a critical factor in the realization of the expressive intent of a musical composition.

12.12 Within a composition, the tempo may change for a variety of expressive purposes.

III ST



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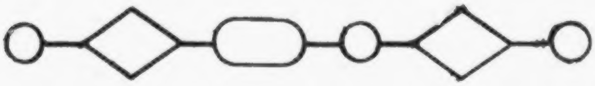
III STRUCTURE



13.0 form

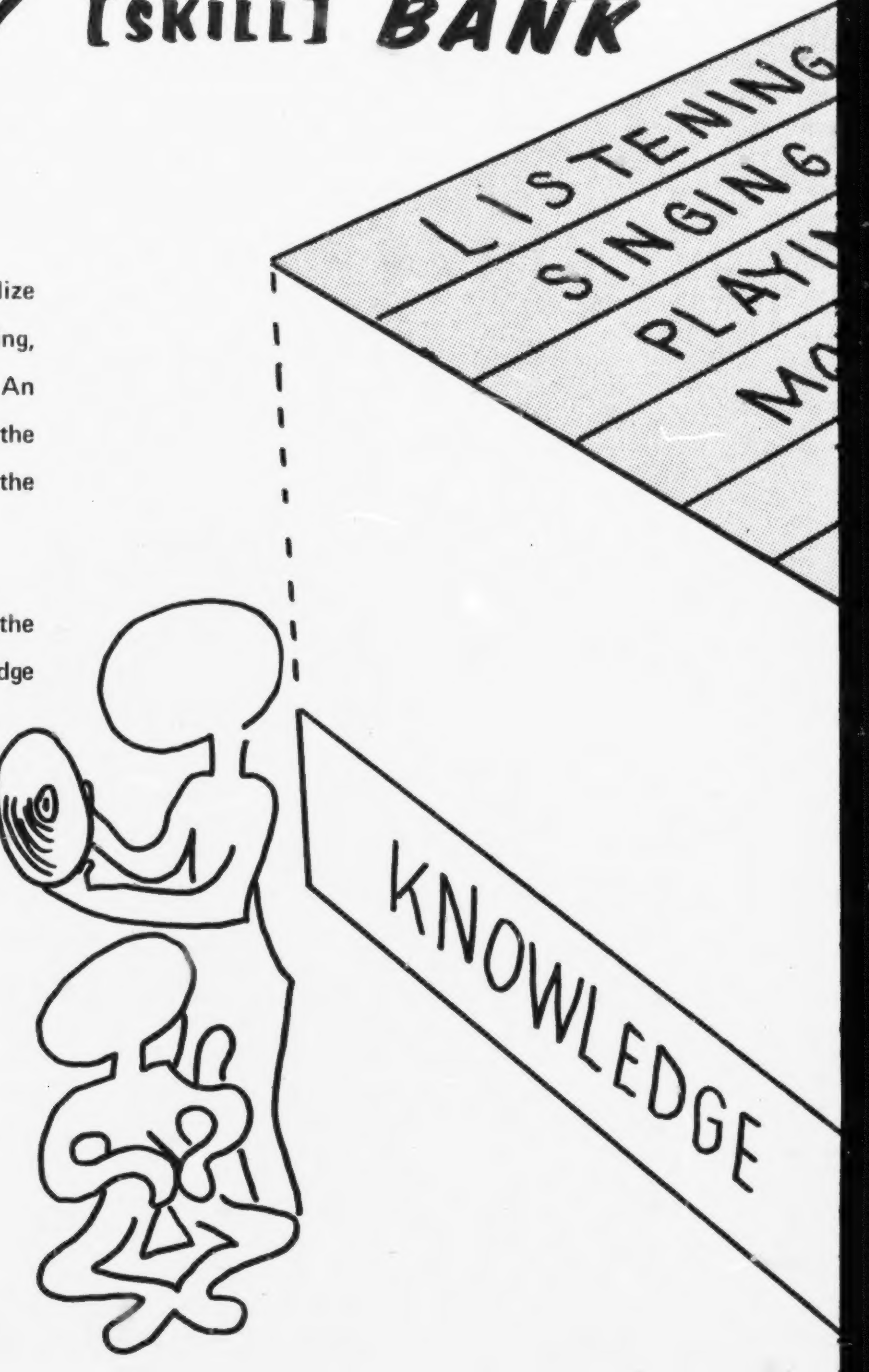
13.1 Structure is determined by the manner in which components are combined.

- 13.11 Musical form is determined by the use of repetition and contrast.
  - 13.111 Unity is achieved when elements are repeated.
  - 13.112 Variety is achieved when elements are altered.
  - 13.113 A given piece of music may contain both unity and variety, even simultaneously.
- 13.12 When several melodies of individual design are performed simultaneously, polyphonic/contrapuntal music results.
- 13.13 When two or more pitch systems occur simultaneously, poly-tonality results.
- 13.14 Poly-rhythms are created when contrasting rhythmic grouping occur simultaneously.
  - 13.141 Contrasting metrical schemes may also occur simultaneously.

COMPETENCY [SKILL] BANK

When exploring music, the young child will utilize the various psycho-motor competencies of listening, singing, playing, moving, writing and reading. An additional competency needed by the child is the ability to communicate musical ideas through the acquisition of an appropriate vocabulary.

Through this involvement in making music, the child will interact with basic musical knowledge and develop an awareness of music.



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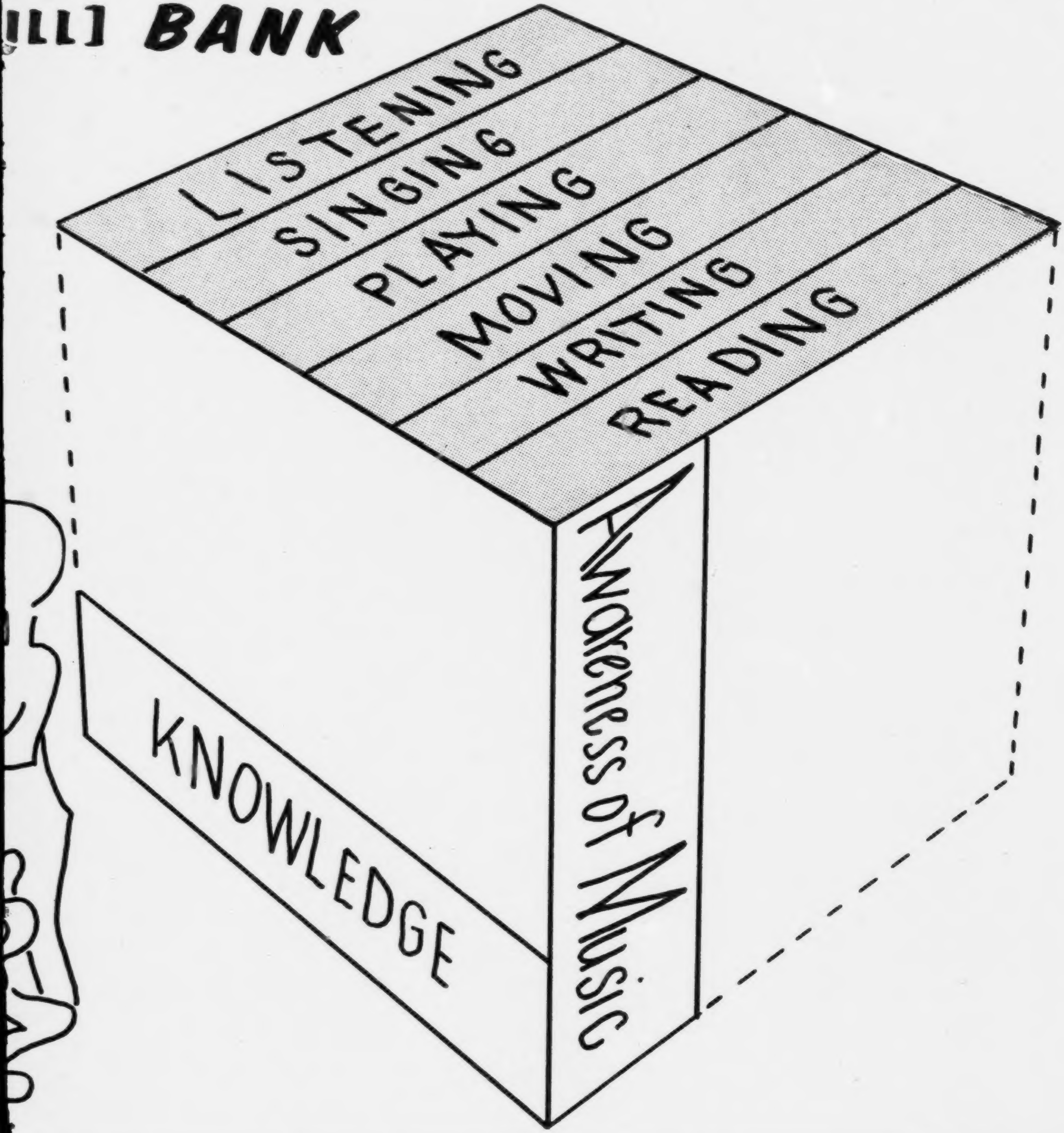

LISTENING
SINGING
PLAYING
MOVING
WRITING
READING
KNOWLEDGE
Awareness of Music

COMPETENCIES–
[SKILLS]

as a result of hi
the student (k-6
competencies (

He will:

hear pitch and rhythm patterns.

hear various levels of volume.

hear timbres of instruments and voices.

hear types of articulations and contrasts in tempi.

hear similarities and differences which combine to make musical form.

S– as a result of his experiences with music, the student (k-6) will have the following competencies (skills):

hm patterns.

of volume.

ruments and voices.

lations and contrasts in tempi.

d differences which combine to make musical

He will:

use his voice for a variety of expressive purposes.

grow in ability to sing in tune.

be able to carry an independent part.

MOVING

He will:

respond through
phrases; various

move expressiv
patterned respon

conduct simple

He will:

translate devised and traditional symbols to sound.

interpret symbols of volume, tempo and articulation.

READING

WRITIN

MOVING

He will:

respond through movement to short and long sounds; phrases; various articulations and tempos.

move expressively to interpret music in free or patterned responses.

conduct simple meters.

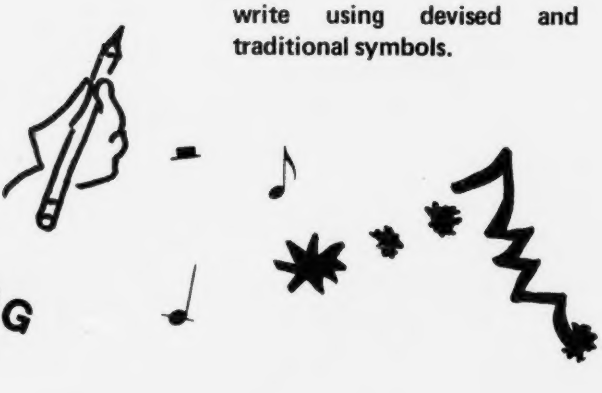
nd.

ation.

WRITING

He will:

write using devised and traditional symbols.



PLAYING

He will:

develop coordination necessary to perform on classroom instruments.

The student enrolled in i
will:

develop coordination nece
on the band or orchestral
choice.

produce an acceptable tone

acquire listening skills nece
when the instrument is in

acquire techniques necessa
expressive controls.

demonstrate appropriate p
instrument.

demonstrate ability to list
group tempo, balance, int

ordination necessary to perform on classroom instruments.

The student enrolled in instrumental music will:

develop coordination necessary to perform on the band or orchestral instrument of his choice.

produce an acceptable tone.

acquire listening skills necessary to recognize when the instrument is in tune.

acquire techniques necessary for appropriate expressive controls.

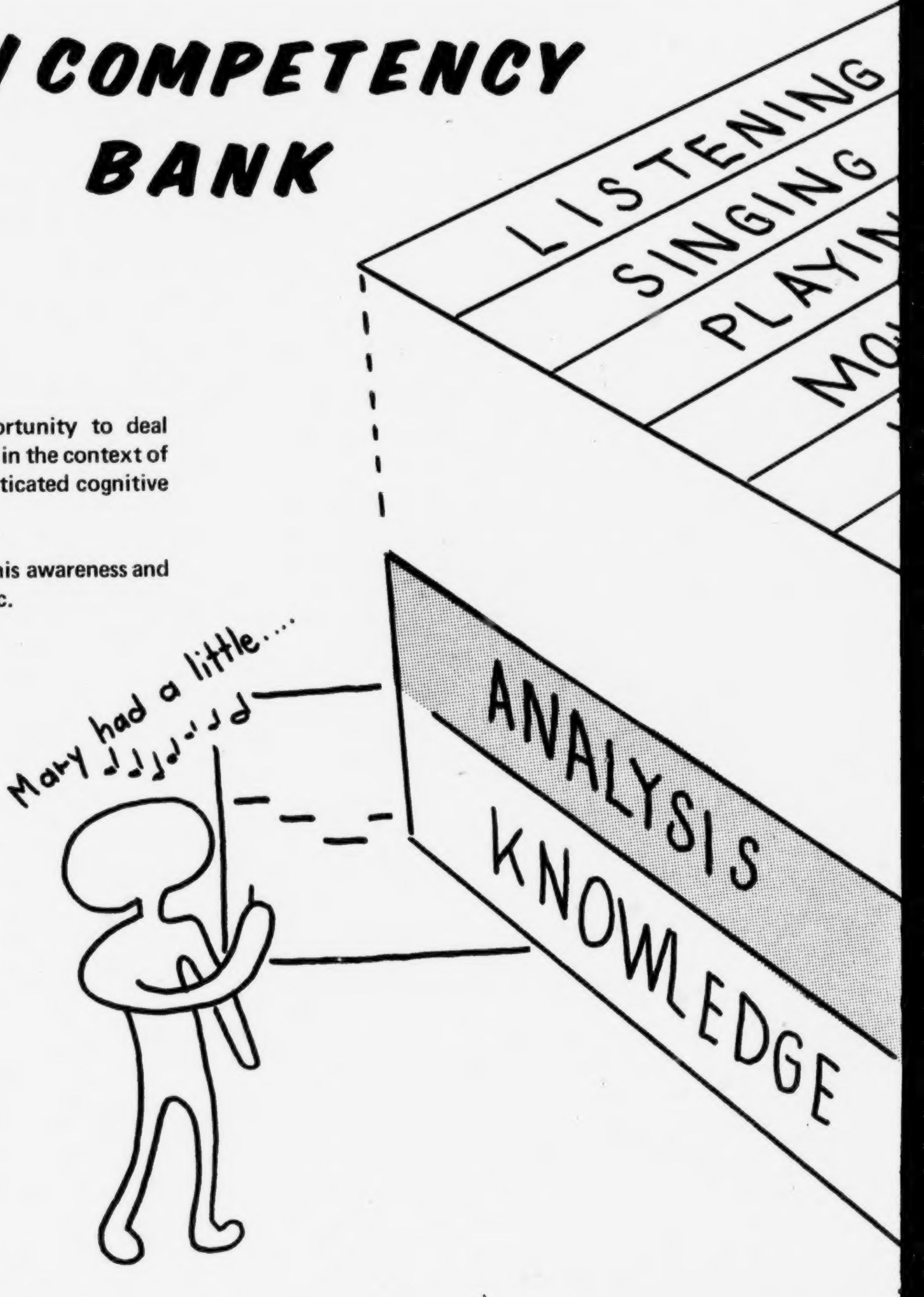
demonstrate appropriate position for holding instrument.

demonstrate ability to listen and respond to group tempo, balance, intonation and blend.

CONCEPT/COMPETENCY BANK

Girls and boys must have an opportunity to deal analytically with musical information in the context of a piece. ANALYSIS is a more sophisticated cognitive level for the child.

Analysis should assist the student in his awareness and willingness to receive/respond to music.


LISTENING
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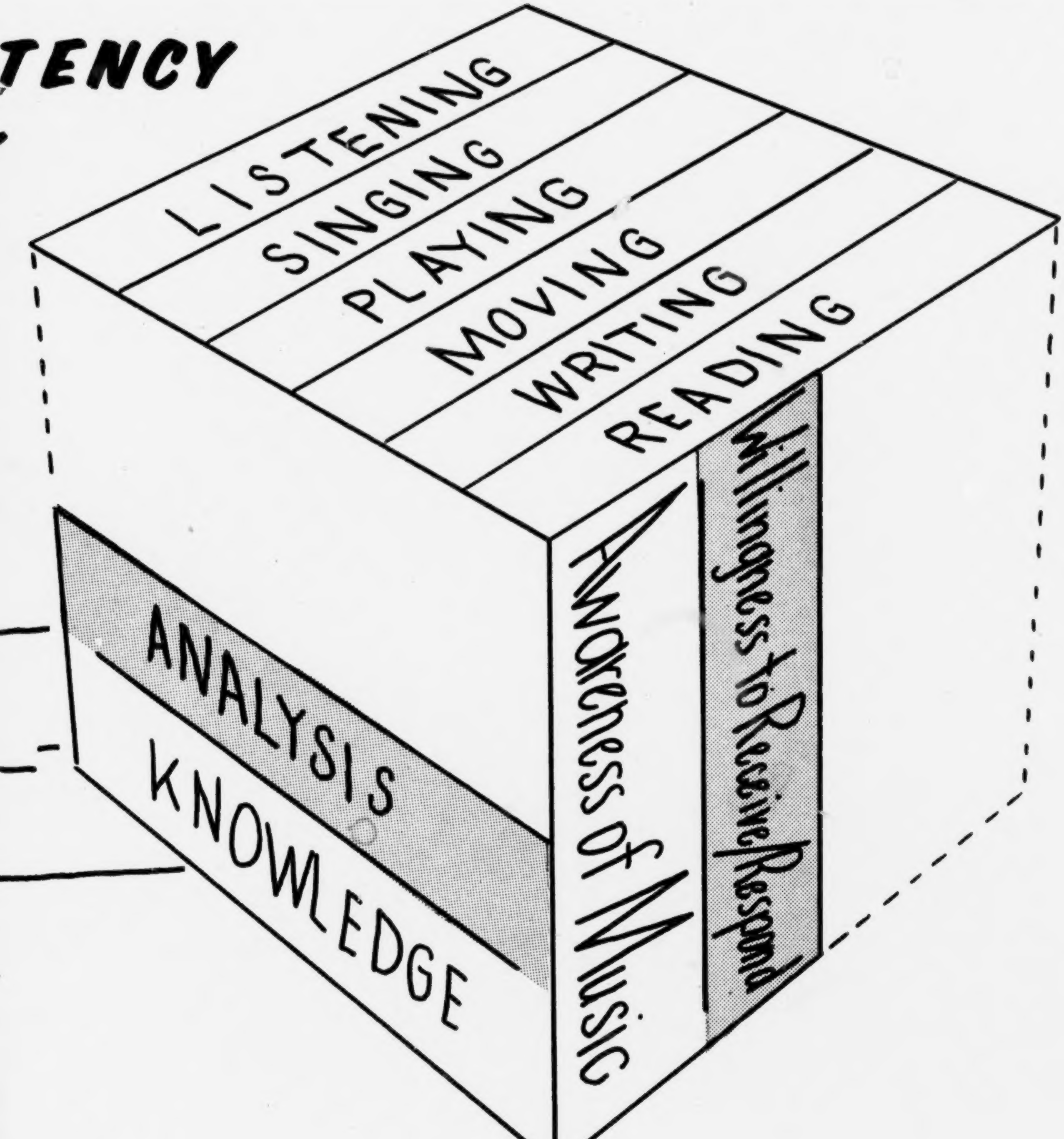
PLAYIN
MO
ANALYSIS
KNOWLEDGE
Mary had a little....


TENCY
LISTENING
SINGING
PLAYING
MOVING
WRITING
READING
ANALYSIS
KNOWLEDGE
Awareness of Music
Willingness to Receive/Respond

When girls and boys are exhibiting behaviors at the ANALYTICA
skills in order to:

EXAMINE

D

DETECT

INVESTIGATE

COMPARE

DISC

ANALYZE

DIFFERENTIATE

and boys are exhibiting behaviors at the ANALYTICAL level they will be using musical
der to:

MINE

DISTINGUISH

isolate

INVESTIGATE

E

DISCOVER

ALYZE

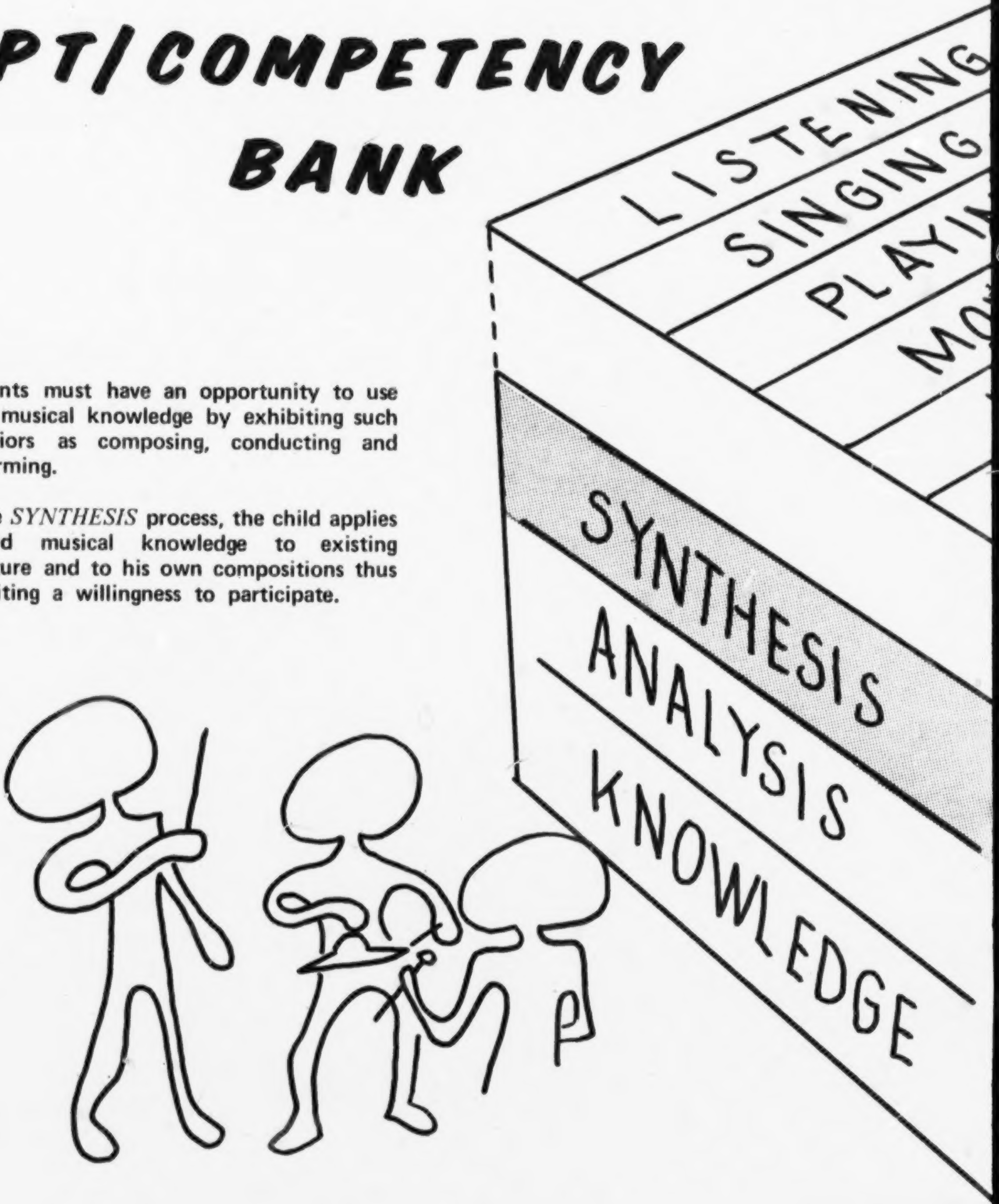
CLASSIFY

ENTIATE

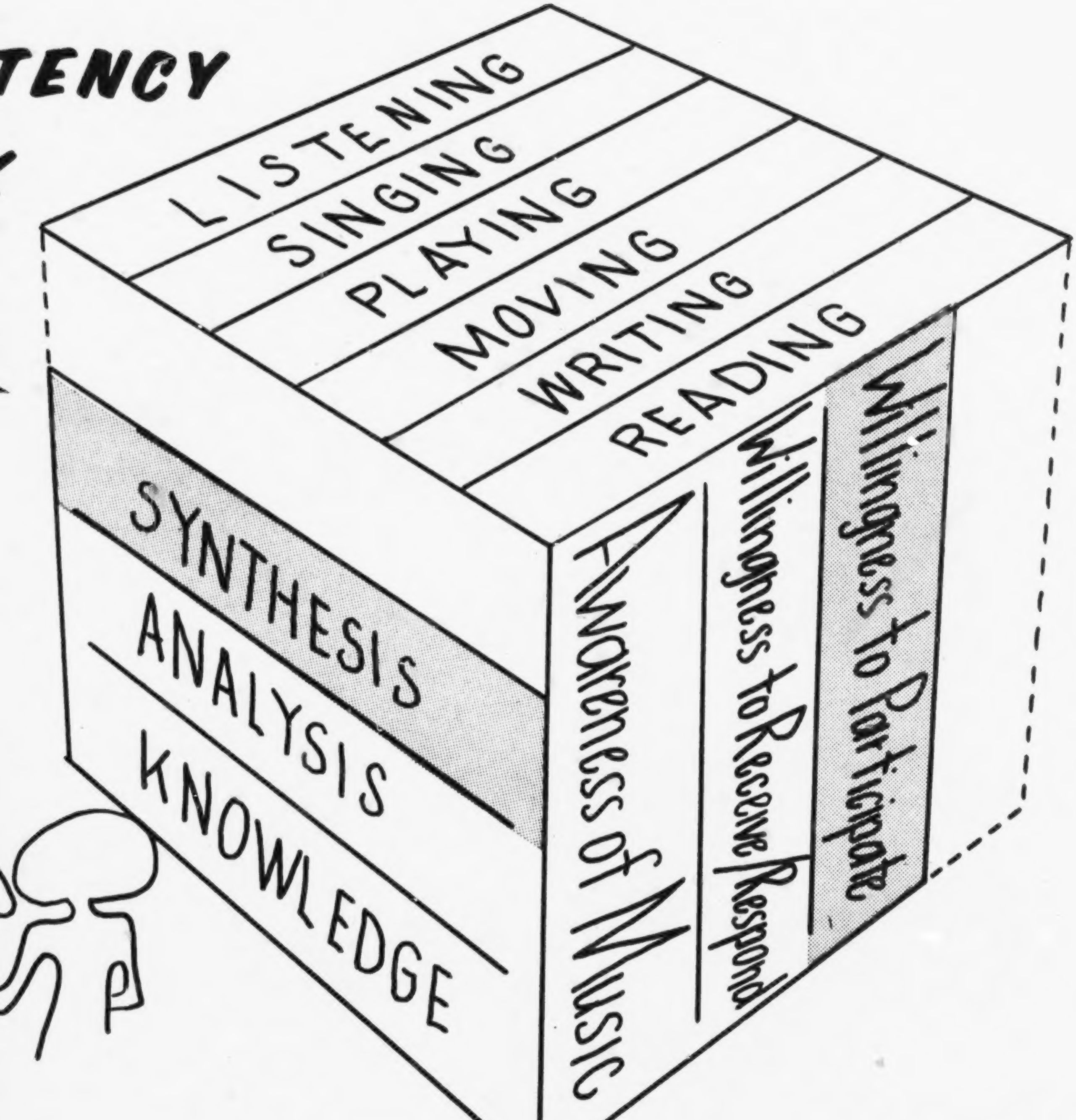
CONCEPT/COMPETENCY BANK

Students must have an opportunity to use their musical knowledge by exhibiting such behaviors as composing, conducting and performing.

In the *SYNTHESIS* process, the child applies learned musical knowledge to existing literature and to his own compositions thus exhibiting a willingness to participate.


LISTENING
SINGING
PLAYIN
MO
SYNTHESIS
ANALYSIS
KNOWLEDGE

TENCY


LISTENING
SINGING
PLAYING
MOVING
WRITING
READING
SYNTHESIS
ANALYSIS
KNOWLEDGE
Awareness of Music
Willingness to Receive/Respond
Willingness to Participate

When girls and boys are exhibiting behaviors at the SYNTHES
musical skills in order to:

COMPOSE

HARMONI

ARRANGE

CON

INTERPRET

OR

CREATE

PROCESS

IMPROVISE

SOLVE

INVE

d boys are exhibiting behaviors at the SYNTHESIS level they will be using in order to:

HARMONIZE

PERFORM

CONDUCT

ATE

ORGANIZE

E

IMPROVISE

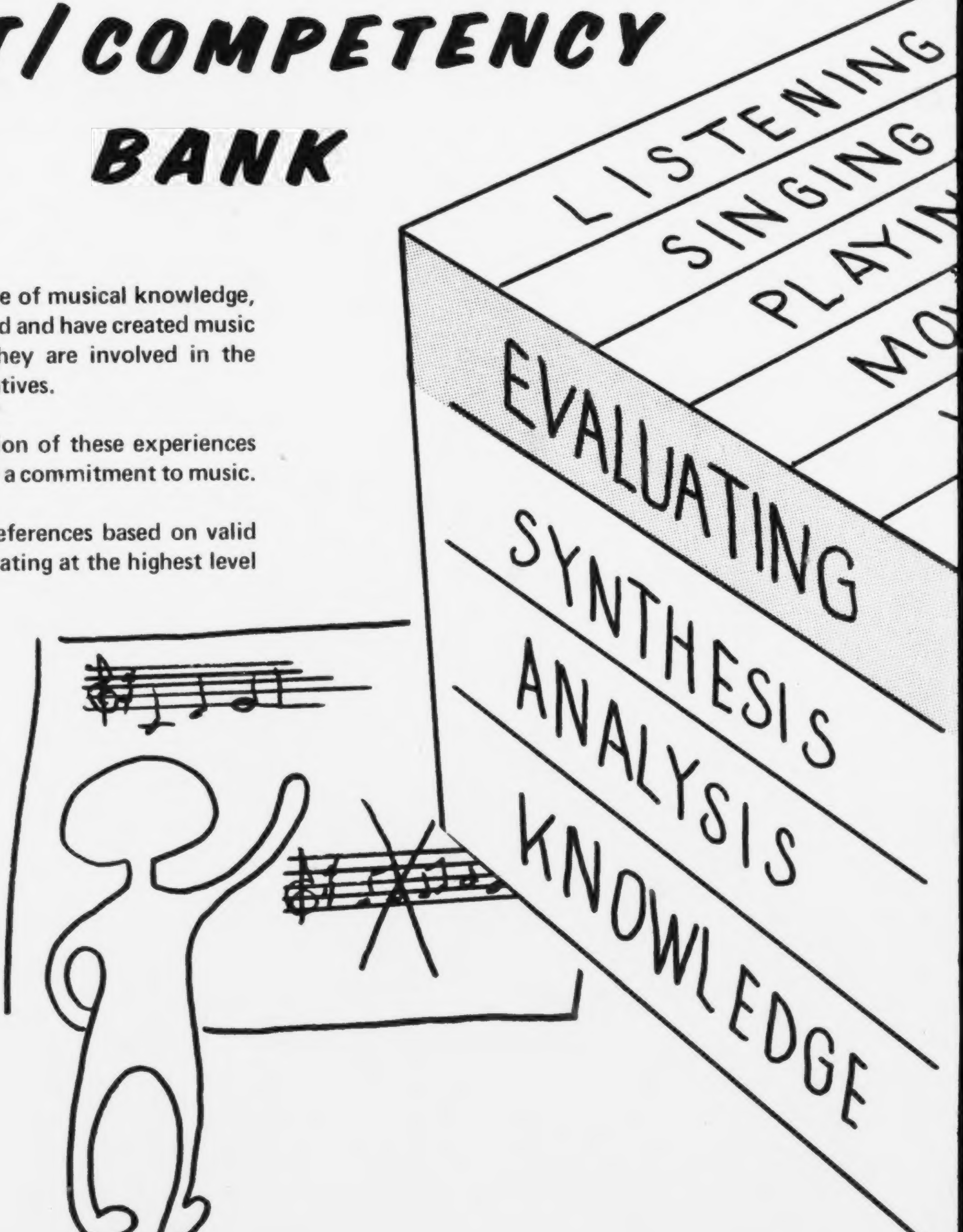
INVENT

CONCEPT/COMPETENCY BANK

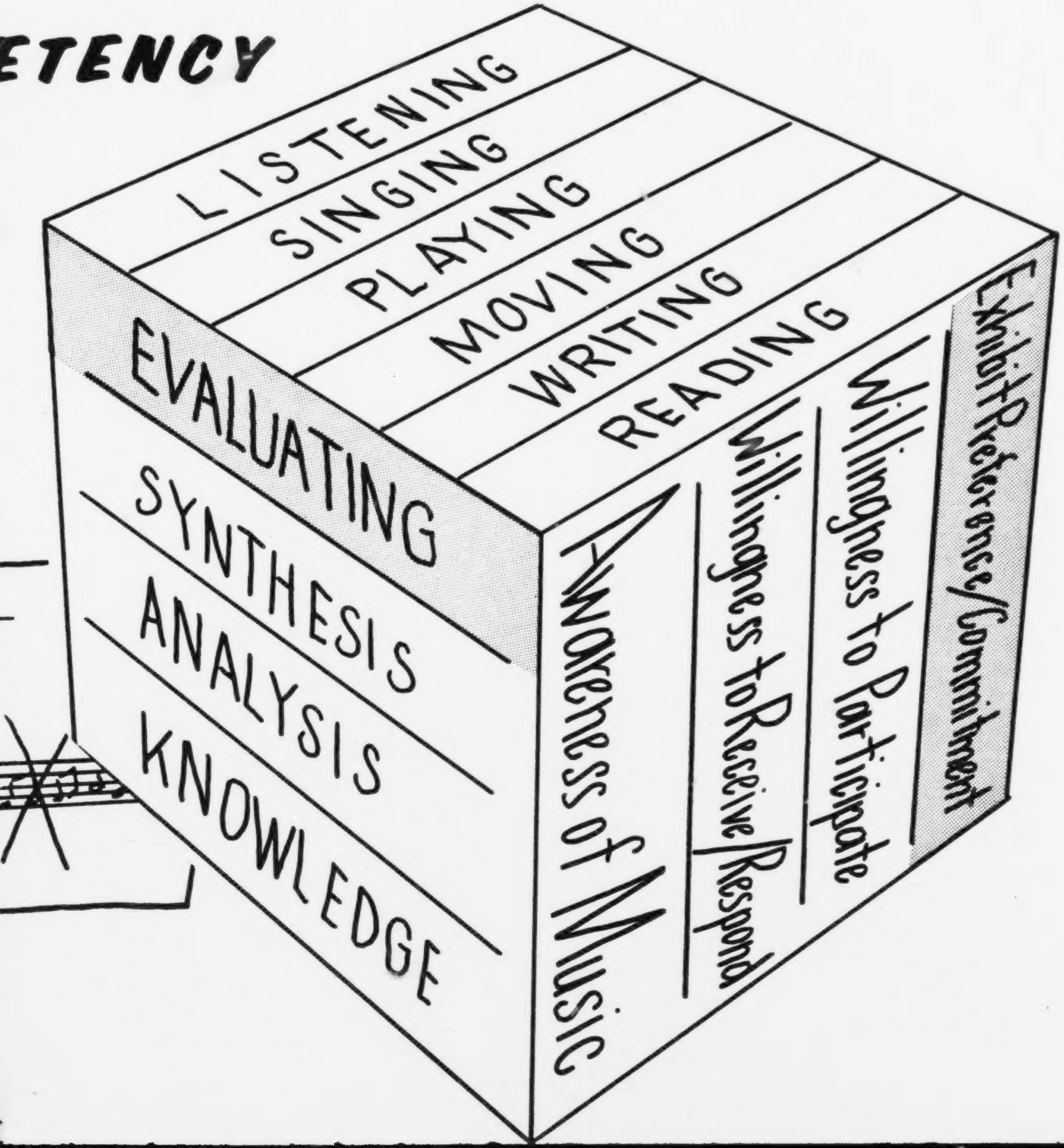
When students have a core of musical knowledge, have analyzed how it is used and have created music using this information, they are involved in the process of selecting alternatives.

It is through the interaction of these experiences that children demonstrate a commitment to music.

When children exhibit preferences based on valid information they are operating at the highest level of learning.


LISTENING
SINGING
PLAYIN
MO
EVALUATING
SYNTHESIS
ANALYSIS
KNOWLEDGE

ETENCY


LISTENING
SINGING
PLAYING
MOVING
WRITING
READING
EVALUATING
SYNTHESIS
ANALYSIS
KNOWLEDGE
Awareness of Music
Willingness to Receive/Respond
Willingness to Participate
Exhibit Preference/Commitment

When girls and boys are exhibiting behaviors at the EVALUATING
musical skills in order to:

DECIDE

JUDGE

PREFER

FAVOR

REGARD

APPROVE

ORDER

OPP

CHOOSE

d boys are exhibiting behaviors at the EVALUATING level they will be using
in order to:

DGE

CONCLUDE

FAVOR ACCEPT

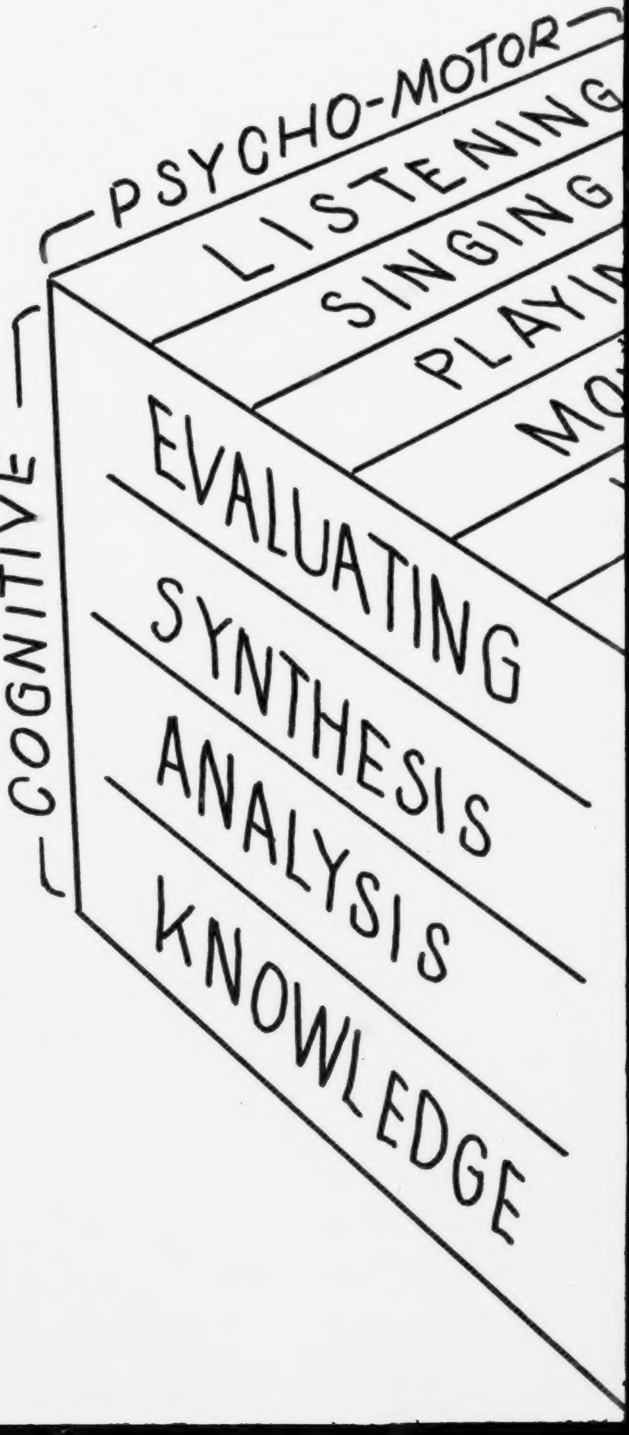
PPROVE

REJECT

ORDER

OPPOSE

When providing musical experiences for children we are setting the environment which will "result in a positive attitude toward music (AFFECTIVE DOMAIN), a better understanding of music (COGNITIVE DOMAIN) and a greater skill in expressing music (PSYCHO-MOTOR DOMAIN)."*


PSYCHO-MOTOR
LISTENING
SINGING
PLAYI
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COGNITIVE
EVALUATING
SYNTHESIS
ANALYSIS
KNOWLEDGE

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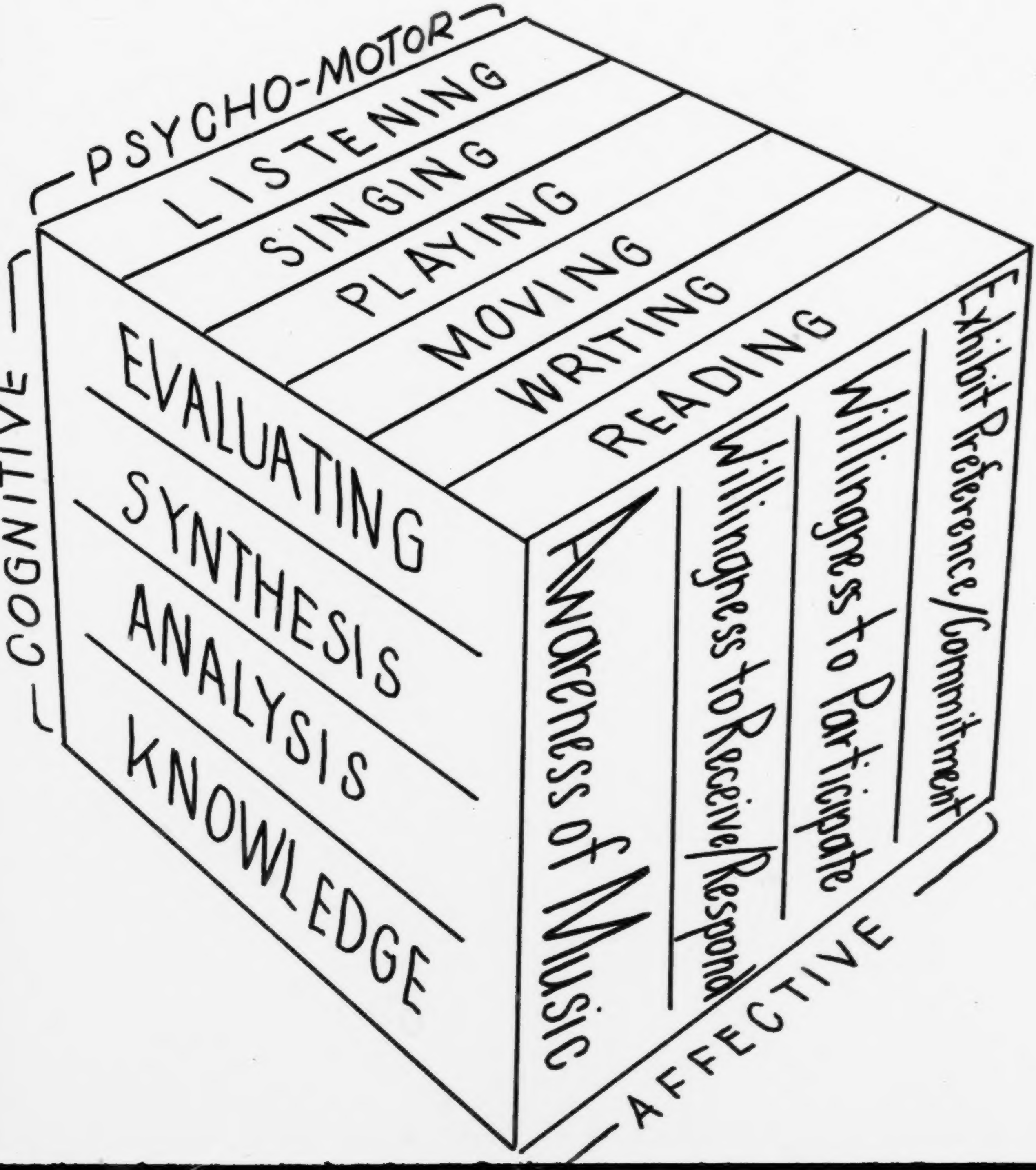
* p. 3 GOAL OF MUSIC IN ARIZONA SCHOOLS


PSYCHO-MOTOR
LISTENING
SINGING
PLAYING
MOVING
WRITING
READING
COGNITIVE
EVALUATING
SYNTHESIS
ANALYSIS
KNOWLEDGE
Awareness of Music
Willingness to Receive/Respond
Willingness to Participate
Exhibit Preference/Commitment
AFFECTIVE

It is *ESSENTIAL* that the learner involved in school music experiences *ALWAYS* be encouraged to focus on the expressiveness of the music. This is true because whether a contact with music gives rise to an aesthetic (emotional) response or merely to an intellectual or social response depends primarily on the expectation of the learning environment.

The instructional model used in this guide provides such a learning environment. It helps to assure that the student will not stop his music learning with the "means" of music...understandings and skills...but proceed to the "ends" of music...aesthetic sensitivity.

As the learning process progresses from the knowledge level through analysis, synthesis and valuing, the manner in which the learner relates to the components and structure of music changes. To become involved in the creative process and to be able to re-shape either a product or a process through one's own sense of valuing requires freedom within certain limits. This, then, suggests certain expectations of the teacher.

ROLE O

The teacher should help the learner in defining the problems or strategies to be explored. This requires a sensitivity to the nature of the art and an awareness of the perceptual growth and the skill development of the learner. A major role is to help the learner define the limits within which he will work.

The teacher should h
cannot give a learner
learner in becoming
musical qualities whi
higher levels are ofte
or process is a "turn
specific factors of v
alternatives may be es

ough
es to
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or a
thin
r.

ROLE OF TEACHER

ing the problems or
ivity to the nature of
growth and the skill
to help the learner

The teacher should help the learner in the process of valuing. A teacher cannot give a learner a value. He can, by the shaping of questions, aid the learner in becoming sensitive to his feeling responses and aware of the musical qualities which evoked those responses. Musical growth at this higher levels are often dependent upon the feeling, whether the product or process is a "turn on" or a "turn off", and an understanding of the specific factors of which it is made. Once this is determined new alternatives may be established and the recycling process can begin.

The teacher needs to bring before the learner r
the exploration of more and more alternatives
the presentations do not create a closure by s
dealing with an interpretation or creation. At
have an opportunity to explore music within g
style and to investigate, as broadly as possibl
and of all peoples while discovering somethin
qualitative nature of the art.

The teacher needs to be aware of and sensitive to the feeling responses of his students. To explore alternatives and to move to the level of valuing suggests that a state of "becoming" is extremely important. To investigate alternatives runs a risk of something not functioning as anticipated. The learner must be able to feel that anything short of his artistic goal is all right provided other alternatives within his defined limits are then explored. The teacher must help in creating a caring community in which support for exploratory activities is valued.

The teacher needs to bring before the learner materials which aid him in the exploration of more and more alternatives. Care must be taken that the presentations do not create a closure by suggesting a single way of dealing with an interpretation or creation. At all times the learner must have an opportunity to explore music within good taste and appropriate style and to investigate, as broadly as possible, the music of all periods and of all peoples while discovering something of the quantitative and qualitative nature of the art.

eds to be aware of and sensitive to the feeling responses
. To explore alternatives and to move to the level of
that a state of "becoming" is extremely important. To
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hich support for exploratory activities is valued.

Planning Student Interaction with Music

1) Begin with the Concept (p. 6)/Competency (p. 11) behavior which is to be acted upon.

2) Determine what entry behaviors the child should possess.

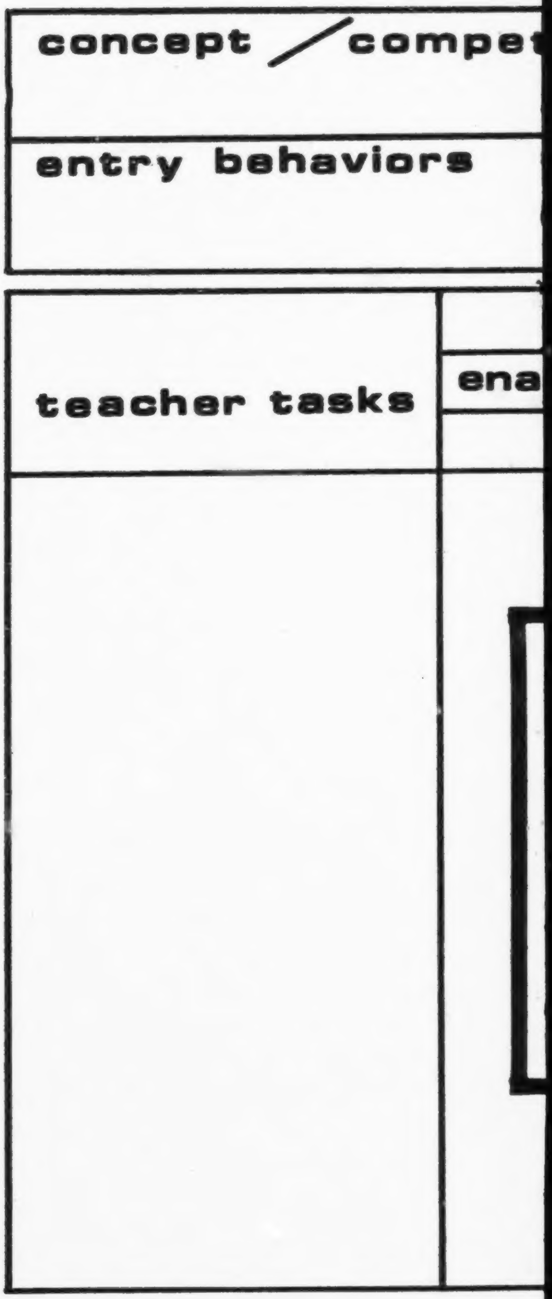
3) Plan the learning environment which will enable the child to deal with music at the knowledge, analysis, synthesis and valuing level.

    a. Decide what skills are to be used when interacting with the musical idea (singing, moving...).
    b. Define the musical behavior the child will be demonstrating such as naming, analyzing, performing, conducting, composing or preferring.

4) Plan for evaluation by describing student behavior desired as a result of this lesson.

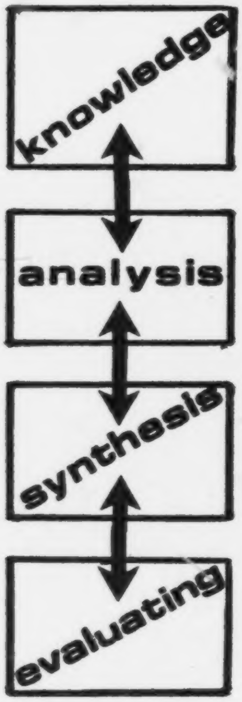
A Model

FOR SETTING OBJECTIVES AND IDENTIFYING MUSICAL BEHAVIORS


concept / compe
entry behaviors
teacher tasks
ena

concept / competency	**level ____**
entry behaviors **materials**	

teacher tasks	student enabling behaviors	learnings
	Sings Listens Plays Moves Reads Writes Others	Activities would generally move from KNOWLEDGE, ANALYSIS, SYNTHESIS, to EVALUATING. Specific lesson plans, however, may interchange these categories.


knowledge
analysis
synthesis
evaluating

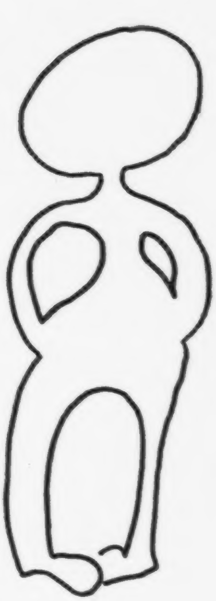
Identify
Music

Kindergarten through Second Grade

Identifying & Developing Musical Behaviors

arten
ugh
Grade

Know Your Children

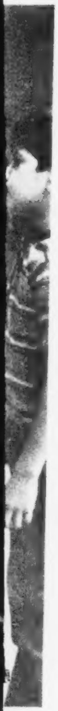


5 yrs.

five

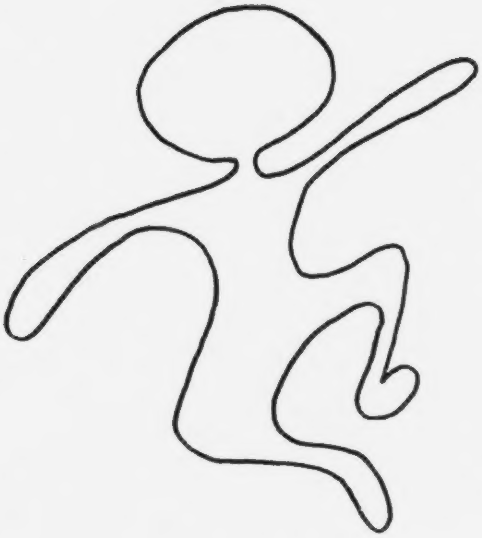
- poised and controlled...gros
- more adept with hands...han
- good observer, needs models
- composure in sitting, does n
- mother is center of Universe
- self-limitation is stronger tha
- rather impersonal age...takes
- makes impression of compe on tangents.
- likes instruction, not so muc
- an age of conformity.
- is a pragmatist rather than a with excessive unrealities ex
- places fingers on piano keys
- is a great talker.
- dramatic play is full of pract
- has nightmares in which terr
- on friendly and familiar ter

ren



five

- poised and controlled...gross motor well established.
- more adept with hands...handedness well established.
- good observer, needs models, likes to copy designs.
- composure in sitting, does not fidget in chair.
- mother is center of Universe.
- self-limitation is stronger than self-assertion.
- rather impersonal age...takes self and others for granted.
- makes impression of competence and stability because he doesn't go off on tangents.
- likes instruction, not so much to learn but for social acceptance.
- an age of conformity.
- is a pragmatist rather than a romanticist (a horse is to ride). Fairy tales with excessive unrealities excite and confuse.
- places fingers on piano keys and may experiment with chords.
- is a great talker.
- dramatic play is full of practical dialogue.
- has nightmares in which terrifying animals figure more than people.
- on friendly and familiar terms with his environment.



6 yrs.

six

- body is in active balance as he plays acti
- very active...oriented to whole room and move.
- overextends most of his motor behavior'
- responds to steady beat (marching).
- becomes aware of hand as a tool, experim
- interested in manipulation rather than wha
- child is center of his own Universe.
- easily distracted in the environment.
- likes to kick, bump chair leg when seated.
- shows marked interest in piano. Usually us
- praise is elixer to six year old . . . correction i
- becoming more happy, laughs and squeals. grandeur of clouds, mysteriousness of ins control, however).
- joy enters more strongly...enjoys a song...a
- fear of dark as it destroys spatial relationsh
- fears being late.
- marked interest in transportation.
- likes school until end of the first year, disl he has been unable to maintain place in gr
- help from teacher is welcome...likes to talk

six

- body is in active balance as he plays active games with singing or skips to music.
- very active...oriented to whole room and to whole group...is constantly on the move.
- overextends most of his motor behavior (jumps too far knowing he will fall).
- responds to steady beat (marching).
- becomes aware of hand as a tool, experiments with it as such.
- interested in manipulation rather than what he accomplishes with tools.
- child is center of his own Universe.
- easily distracted in the environment.
- likes to kick, bump chair leg when seated.
- shows marked interest in piano. Usually uses both hands with unequal pressure.
- praise is elixer to six year old . . . correction is poison.
- becoming more happy, laughs and squeals. Seems to feel the beauty of a sunset, grandeur of clouds, mysteriousness of insect sounds (emotions still under crude control, however).
- joy enters more strongly...enjoys a song...a poem.
- fear of dark as it destroys spatial relationship.
- fears being late.
- marked interest in transportation.
- likes school until end of the first year, dislike begins for one reason or another if he has been unable to maintain place in group.
- help from teacher is welcome...likes to talk about finished product.

seven

. sudden spurts of active behavior.

. less brisk than at six.

. for all his noisy activity, the most characteristic is sitti
listening, planning.

. more cautious...aware of possible hazards.

. repeats performance over and over to master it.

. his grasp, though tight, releases suddenly often drop

. initial tendency to withdraw from things rather the

. less distracted by peripheral movement.

. sets goals too high for self...wants to be perfect.

. more aware of and withdrawn into himself.

. does not want to explore new things by himself.

. still fearful of dark...but controls it by "getting
flashlight.

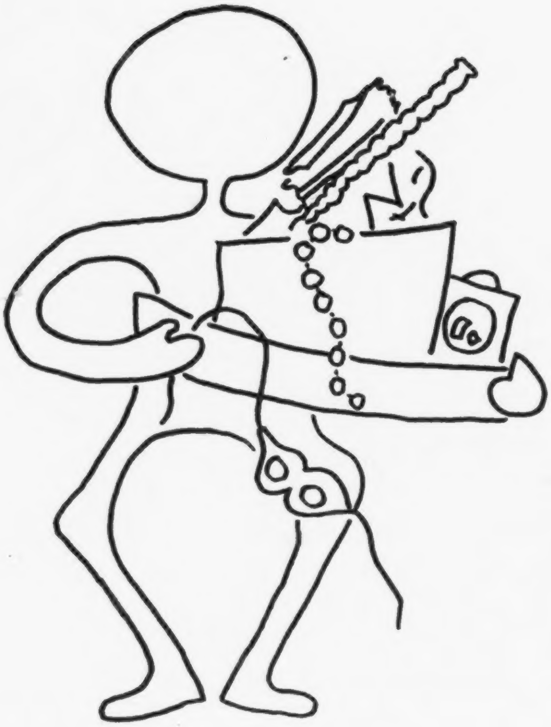
. very ashamed to be seen crying.

. can spend hours at what he is doing.

. less able to pretend, more able to provide paraphan

. wants a place in the group, does not like to be
praise when he is part of the group. Group praise i

. likes to gallop and do simple running steps.



7 yrs.

seven

sudden spurts of active behavior.

less brisk than at six.

for all his noisy activity, the most characteristic is sitting quietly by self reading, listening, planning.

more cautious...aware of possible hazards.

repeats performance over and over to master it.

his grasp, though tight, releases suddenly often dropping objects repeatedly.

initial tendency to withdraw from things rather then to resist.

less distracted by peripheral movement.

sets goals too high for self...wants to be perfect.

more aware of and withdrawn into himself.

does not want to explore new things by himself.

still fearful of dark...but controls it by "getting sister to go, too" or by using flashlight.

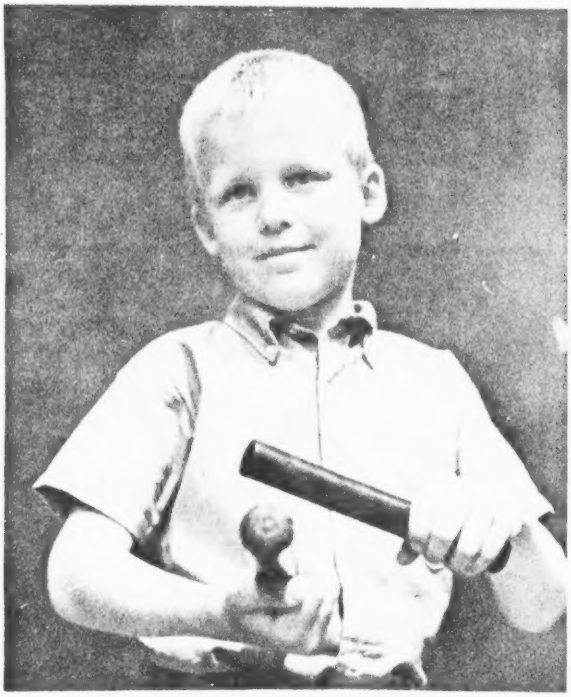
very ashamed to be seen crying.

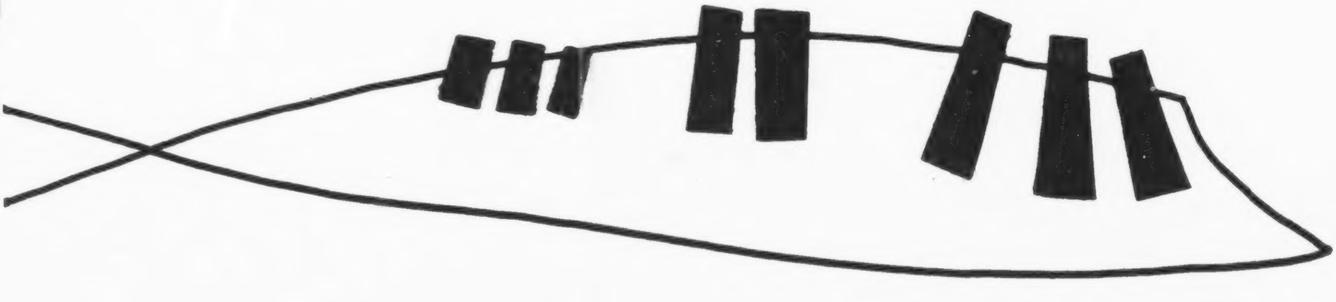
can spend hours at what he is doing.

less able to pretend, more able to provide paraphanelia..demands more realism.

wants a place in the group, does not like to be singled out for reprimand or praise when he is part of the group. Group praise is a real spur.

likes to gallop and do simple running steps.





Behavior Bank (Concept

the child will:

K-2

		express and interpret m	
		Listening	Singing
understand and organize	Pitch	– hear that sounds are relatively high or low. – identify scale and chord line patterns in terms of tones that repeat or move up or down. – become sensitive to the existence of multiple harmonic sounds. – hear that tones in a melody move by step or leap. – hear that melody is made up of phrases and pitch patterns. – develop an awareness that two or more tones result in harmony. – hear that a melody may be accompanied.	– become able to sing in response to short melodic dictation. – exhibit understanding of melodic movement by singing simple tonal patterns. – display growing awareness of multiple sounds when performing 2 part chants (not melodic at this level). – find alternative ways to complete the last phrase of a song. – increase in ability to make judgements as to appropriate use of pitch.
	Duration	– hear that sounds or silences are relatively long or short. – become aware that silence is an important part of the organization of sounds. – aurally identify beat, metrical accent and rhythm patterns. – become sensitive to the existence of multiple rhythmic sounds simultaneously.	– increase in ability to control and sustain vocal sounds. – demonstrate understanding of rhythm patterns through vocal performance (song rhythmic speech). – utilize silence as a part of his composition.

ank (Concept/Competency)

ss and interpret musical ideas

Singing	Playing
– become able to sing in response to short melodic dictation. – exhibit understanding of melodic movement by singing simple tonal patterns. – display growing awareness of multiple sounds when performing 2 part chants (not melodic at this level). – find alternative ways to complete the last phrase of a song. – increase in ability to make judgements as to appropriate use of pitch.	– grow in ability to use individual instruments to produce high and low sounds. – develop skills in forming simple accompaniments.
– increase in ability to control and sustain vocal sounds. – demonstrate understanding of rhythm patterns through vocal performance (song rhythmic speech). – utilize silence as a part of his composition.	– produce a variety of short/long sounds on the same instrument. – play instruments in a group to produce different rhythm patterns simultaneously.

Moving	Writing
– use movement to illustrate high and low. – use hand movement to demonstrate pitch awareness when singing. – use large body movements to illustrate upward and downward direction of pitch.	– show increasing ability to notate pitch by use of contour lines, blank notations and own devised symbols. – become aware that melodic notation is written from left to right, up and down.
– respond to two rhythm patterns simultaneously. – respond with appropriate quality and movement to long/short sound. – be able to perform with a group using two part rhythm patterns.	– show an increasing ability to notate duration by use of blank notation (long and short lines) devised symbols. – begin to utilize traditional notation to represent musical ideas.

Writing	Reading
show increasing ability to notate pitch by use of contour lines, blank notations and own devised symbols. become aware that melodic notation is written from left to right, up and down.	– recognize and develop the understanding that symbols in space represent melodic direction (devised or traditional). – develop an understanding of symbols such as: staff notes, treble clef. Can follow & sing contour of melodic line notation. – become aware that melodic notations read from left to right - up and down.
show an increasing ability to notate duration by use of blank notation (long and short lines) devised symbols. begin to utilize traditional notation to represent musical ideas.	– become aware that rhythmic notation is read from left to right. – is acquiring an understanding of the music symbols for durational aspects of music such as eighth, quarter, half, and whole (sound & silence). – identify even and uneven rhythm patterns in blank and traditional notation. – become aware that music moves in 2's & 3's (meter).

Behavior Bank (Concep

the child will:

K-2		express and interpret m	
		Listening	**Singing**
understand and organize	Volume	– hear that sounds are relatively loud or soft. – become aware that loud & soft (dynamics) contribute to the expressive qualities of music. – hear that dynamic changes may be great or small. – hear that changes in dynamics may occur quickly or slowly.	– increase ability to control & utilize dynam for expressive vocal purposes. – respond appropriately with dynamic chang – demonstrate an awareness that when singi together individual volume becomes importa to the group sound.
	Timbre	– control of individual instruments to produce loud and soft sounds. – develop skills in playing gradually louder or softer when creating his own music, or performing accompaniments. – respond appropriately with dynamic changes which reflect the intent of music.	– use his voice with varying timbres to expre contrasts in moods of songs.

ank (Concept/Competency)

ss and interpret musical ideas

	Singing	Playing
s) c. or ur	– increase ability to control & utilize dynamics for expressive vocal purposes. – respond appropriately with dynamic changes. – demonstrate an awareness that when singing together individual volume becomes important to the group sound.	– control of individual instruments to produce loud and soft sounds. – develop skills in playing gradually louder or softer when creating his own music, or performing accompaniments. – respond appropriately with dynamic changes which reflect the intenet of music. – be able to produce a variety of loud and soft body sounds by such movements as clapping, slapping and rapping.
ce or or ges	– use his voice with varying timbres to express contrasts in moods of songs.	– produce a variety of sounds on the same instrument. – select the appropriate timbre when playing. – combine instruments to produce different qualities.

Moving	Writing
– become aware that the body can produce a variety of loud and soft sounds by such movements as clapping, slapping and tapping.	– grow in ability to write using own system to express his idea of loud and soft. – is being introduced to writing dynamic symbols such as: < > *p* *f*
– will respond to timbre of sound with appropriate quality of movement.	– acquire the ability to write words or symbols which describe the timbre he hears or produces (scrapping, scratching, beating, shaking).

Writing	Reading
– grow in ability to write using own system to express his idea of loud and soft. – is being introduced to writing dynamic symbols such as: < >> ***p*** ***f***	– begin to respond to dynamic markings as an aid to listening, performing, and creating music. – use musical symbols when communicating dynamic changes.
– acquire the ability to write words or symbols which describe the timbre he hears or produces (scrapping, scratching, beating, shaking).	– acquire ability to read words and symbols which describe the timbre he is to hear or produce.

Behavior Bank (Concept

the child will:

K-2		express and interpret mu	
		Listening	**Singing**
understand and organize	Expressive Controls	– develop the ability to hear tones that are smooth and connected (legato), or detached and separated (staccato). – develop the ability to hear and identify music that moves relatively fast or slow (tempo).	– develop the ability to sing music that moves relatively fast or slow. – learn to stop and start together in ensemble.
	Structure	– develop the ability to hear that music is organized by the use of repetition and contrast. – identify a pattern, phrase or section and recognize when it is repeated or different.	– demonstrate increasing awareness of phrase by singing each phrase as a complete musical thought. – identify and sing patterns, phrases or sections that are alike or different. – develop the ability to combine patterns into larger pieces by singing.

ank (Concept/Competency)

s and interpret musical ideas

	Singing	Playing
	– develop the ability to sing music that moves relatively fast or slow. – learn to stop and start together in ensemble.	– be able to play music that moves relatively fast or slow. – learn to start and stop together when playing in ensemble.
	– demonstrate increasing awareness of phrase by singing each phrase as a complete musical thought. – identify and sing patterns, phrases or sections that are alike or different. – develop the ability to combine patterns into larger pieces by singing.	– demonstrate increasing ability to play simple phrases and patterns (rhythmic, melodic). – develop the ability to combine patterns into larger pieces.

EST

Moving	Writing
– be able to move to music that is fast or slow. – learn to control stopping and starting movements.	– develop the ability to symbolize legato and staccato movement. – develop the ability to use descriptive words to designate fast and slow tempi.
– respond through movement to the overall mood––character of the piece. – use appropriate movement to demonstrate repetition and contrast. – develop awareness that dynamic changes may occur by several ways other than just "getting louder" such as using multiple sounds (more of same sound) or combination of timbre.	– be able to utilize symbols representing likeness and differences when planning or interpreting music.

Writing	**Reading**
– develop the ability to symbolize legato and staccato movement. – develop the ability to use descriptive words to designate fast and slow tempi.	– develop the ability to interpret symbols for legato and staccato. – develop the ability to interpret descriptive words for fast and slow tempi.
– be able to utilize symbols representing likeness and differences when planning or interpreting music.	– be able to interpret symbols representing likeness and differences.

SAMPLE LESSON PLANS

K-2

The following pages contain lesson plans which are appropriate for girls and boys at the K-2 level (BEHAVIOR BANK p. 32).

These sample lessons in no way reflect a total program, rather they are models which may be referred to as the teacher develops individual lessons to meet the needs of specific students.

The BEHAVIOR BANK, K-2 represents musical objectives which should be attained by the time the child completes the second grade.

The MODEL provides an organizational plan to insure that the child develops the expected musical behaviors through the various levels of learning.

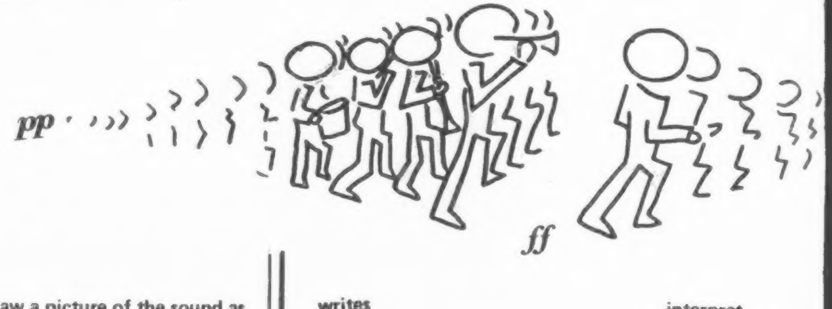
CONCEPT/COMPETENCY

Music can begin softly, become increasi
louder and then gradually softer.

Entry Behaviors Sounds may be loud or soft.

Materials

Teacher Tasks	Enabling Behaviors STUDENT DOES:	IN ORDER TO:
1. Play a short march by (recording or piano) such as "March" by Stravinsky which has definite *p* and *f* dynamic contrasts. Ask children to march with a heavy footstep when they hear *f* and light when they hear *p*.	listens moves	discriminate
2. Use hand drum and play steady beat or rhythm pattern which uses the following dynamics: < > Discuss differences of the gradual changes in loudness and softness as compared to when "we marched to loud and soft."	listens discusses	compare
3. Ask children to create introduction and coda with body sounds, using gradual dynamic changes as they sing "Battle Hymn of the Republic."	moves sings	demonstrate
4. Play recording demonstrating: < > "Parade" by Ibert	listens	detect



Teacher Tasks	STUDENT DOES:	IN ORDER TO:
5. Provide paper and pencil. Ask children to draw a picture of the sound as it became louder/softer.	writes	interpret

Given an opportunity to move to music and make up his own symbols which reflect h
the child will know that music can begin softly, become increasingly louder and the

TENCY

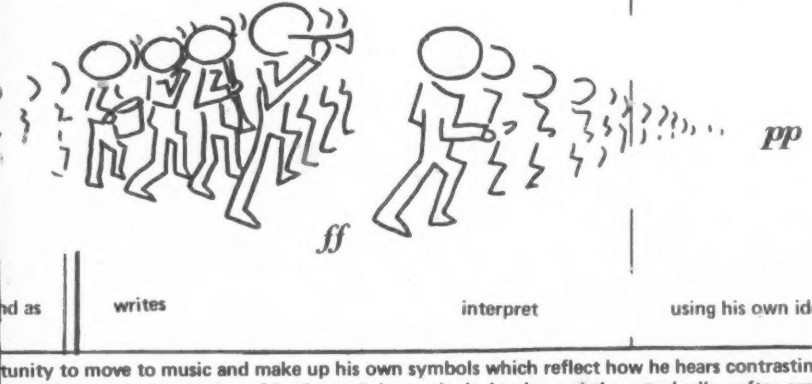
Music can begin softly, become increasingly louder and then gradually softer.

Level K·2

Materials

Phonograph, piano, rhythm and/or melody instruments
Music: Battle Hymn of the Republic
Paper, pencil Recording: "Parade" by Ibert, RCA ADV. IN MUSIC, Grade I

	Student		
	Enabling Behaviors STUDENT DOES:	IN ORDER TO:	**Learnings**
by n to hear *p*.	listens moves	discriminate	as to which sounds are loud and soft. Express this by changing the manner of moving.
the	listens discusses	compare	gradual change in dynamics as contrasted with abrupt changes in dynamics of Stravinsky March.
ss as			
using "	moves sings	demonstrate	ability to control gradual changes in dynamics.
	listens	detect	how the dynamics gradually become louder then softer as the parade moves down the street.



nd as	writes	interpret	using his own ideas, the way in which sounds became louder/softer.

tunity to move to music and make up his own symbols which reflect how he hears contrasting dynamics,
now that music can begin softly, become increasingly louder and then gradually softer again.

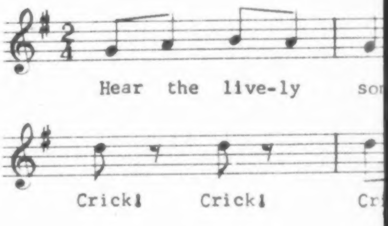
CONCEPT/COMPETENCY

Timbre may be used to express musical ideas and mo

Entry Behaviors	Sounds are relatively long-short. Sounds have characteristic qualities. Timbres are determined by voices/instruments that produce them.	**Materials**	Variety of

Stude

Teacher Tasks	**Enabling Behaviors** STUDENT DOES:	IN ORDER TO:	
1. Motivate "There's a dark...dark...pond" On a dark...dark...night..." (teacher pulls the curtains and puts out the lights as she talks) "Three dark...dark...frogs Sat on a dark...dark...log."	listens	familiarize	with the
2. "Who can make the soft sound like an old frog?"	speaks sings	imitate	sounds i
"You are fine frogs and your sounds are so lively. 3. Listen to my song about *you* !"	listens	familiarize	
4. Ask children to sing song with you. (Turn lights on)	sings	familiarize	with th
5. Help children to find long and short sounds "What is the longest sound the frog makes?" (Brrumph!)	listens	differentiate	that "B
6. Provide a variety of sound sources for child's exploration. Help children find appropriate sound which expresses Mr. Frog saying, "Brrumph" (instrument must have ability to sustain sound; such as quiro, tambourine).	plays	discriminate choosing	finds ap of long



ICY Timbre may be used to express musical ideas and moods

Level K·2

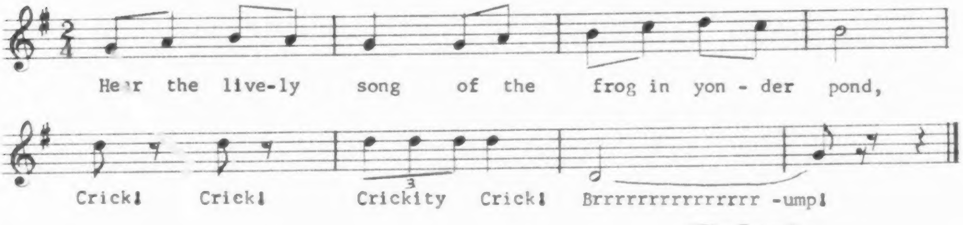
ents that produce them.

Materials Variety of percussion instruments for exploration.

Student

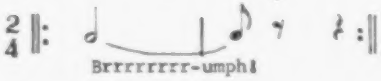
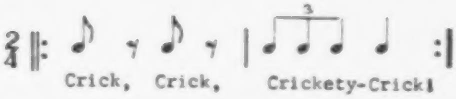
Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Learnings
listens	familiarize	with the poem.
speaks sings	imitate	sounds in nature (frog)
listens	familiarize	

THE FROGS


Hear the live-ly song of the frog in yon - der pond,
Crick! Crick! Crickity Crick! Brrrrrrrrrrrrrr -ump!
3

"The Frogs"
From ROUNDS
c Informal Music Service, Deleware, Ohio
Reprinted by permission

sings	familiarize	with the song, learn words, melody, rhythm.
listens	differentiate	that "Brrumph" is a long sound.
plays	discriminate choosing	finds appropriate timbre which expresses the musical idea of long sound (Brrumph)

7. Ask child to use this sound as a repeated accompaniment to his song:  	plays sings	produce
8. Find the short sounds Mr. Frog says: (Crickety)	listens	discriminat
9. Find an instrument with short sounds which express this idea.	plays	choose
10. Ask child to use this sound as a repeated accompaniment to his song:  	plays sings	produce
11. Ask children to create their own introduction/coda using voice or instrumental sounds. Use song and accompaniment as learned.	plays sings	create
12. Go back to the dark pond. Select someone to turn lights out and perform your frog piece.	plays sings	enjoy

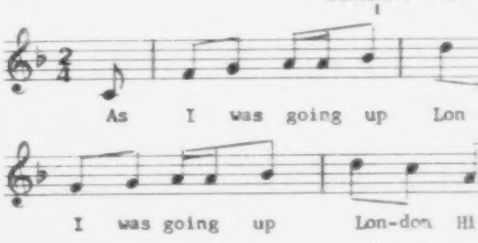
Given an opportunity to explore a variety of sound sources the child will sel
to express a musical idea or mood.

ong:	plays sings	produce	child accompanies his song.
	listens	discriminate	to find "Crick! Crick! Crickity Crick!"
	plays	choose	appropriate sounds.
ong:	plays sings	produce	additional accompaniment for his song.
voice or	plays sings	create	introduction/coda for piece.
nd perform	plays sings	enjoy	"A Frog Piece"

an opportunity to explore a variety of sound sources the child will select appropriate timbres
ress a musical idea or mood.

CONCEPT/COMPETENCY Sequential tones may be either connected or detache

Entry Behaviors Sounds may be short or long	**Materials** Song · "Lo Recording ·

Teacher Tasks	**Stude**		
	Enabling Behaviors STUDENT DOES:	IN ORDER TO:	
1. Present song "London Hill."	sings	familiarize	himsel
	LONDON HILL 		
2. Ask children to discuss and show through movement different ways to climb a hill.	discusses moves	demonstrate	contr
3. Select a student's movement which implies short detached sounds. Ask children to sing verse one in detached movement as an accompaniment for the selected movement such as "Can you sing up the hill using short sounds just like Johnny's sharp hopping movements?"	moves sings	demonstrate	an aw
4. Select another student's movement which implies smooth connected sounds. Ask the children to sing Verse 1 in a connected manner as an accompaniment for the selected movement such as "Can you sing up the hill using smooth sounds just like Mary's skating movements?"	moves sings	demonstrate	awarer

CY Sequential tones may be either connected or detached

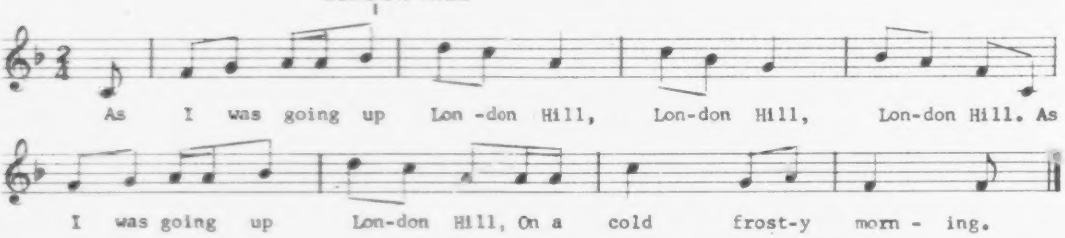
Level K·2

Materials Song - "London Hill," MAKING MUSIC YOUR OWN, Silver Burdett, Book K
Recording - "Leap Frog" from "Children's Games"
(Adventures in Music, Grade 1, Vol. 1)

Student

Enabling Behaviors TUDENT DOES.	IN ORDER TO:	Learnings
sings	familiarize	himself with melody and words of "London Hill."

LONDON HILL


As I was going up Lon-don Hill, Lon-don Hill, Lon-don Hill. As
I was going up Lon-don Hill, On a cold frost-y morn - ing.

"London Hill"
From MAKING MUSIC YOUR OWN, Book K
c 1971 General Learning Corporation
Reprinted by permission

discusses moves	demonstrate	contrasting movements.
moves sings	demonstrate	an awareness by matching sound with the short detached movement.
oves sings	demonstrate	awareness by matching his vocal sounds with the connected movement.

5. Play the recording "Leap Frog" by Bizet. Do not mention the title. Ask children to skate up the hill as long as they hear smooth connected sounds: freeze when they do not.	listens moves	discriminate
6. Ask children to make sharp movements when they hear detached sounds: freeze when they do not.	listens moves	discriminate
7. Provide opportunity for children to choose which sound they will describe in movement. Teacher can identify who chooses detached sounds by asking them to turn to the back; connected sound to face forward, moving only when their sound occurs. (The student will indicate choice before selection is played by turning back...).	listens moves	discriminate
8. Provide opportunities for children to play two pieces; one using instruments which produce long sustained sounds (resonator bells, shaking tambourine and short sounds (sticks). Students may add descriptive movement to their sounds.	listens plays moves	select improvise

Given an opportunity to listen to and to perform music which utilizes conne
child will demonstrate an understanding that these contrasting sounds may be

itle. Ask gnected	listens moves	discriminate	connected from detached sounds by moving.
etached	listens moves	discriminate	detached from connected sounds by moving.
ill describe sounds by rd, moving ice before	listens moves	discriminate	by choosing to move to detached or connected sounds.
one using lls, shaking descriptive	listens plays moves	select improvise	using instruments and movement in expressing detached and connected sounds.

n opportunity to listen to and to perform music which utilizes connected and detached tones, the
l demonstrate an understanding that these contrasting sounds may be used for expressive purposes.

CONCEPT/COMPETENCY

Meter provides an organization of pulse within

Entry Behaviors

Awareness of durational value.

Melody moves up, down or stays the same.

Materials

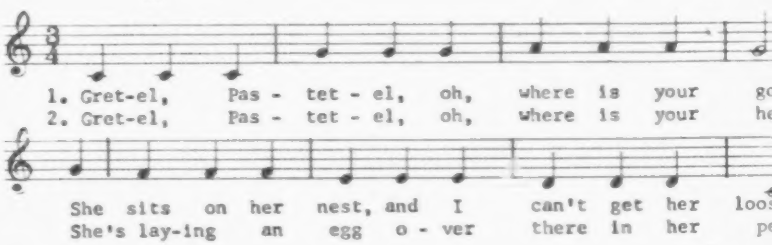
Song "(

A set o

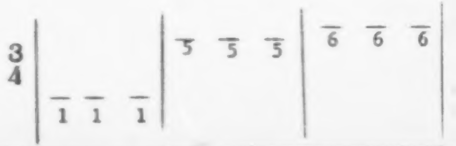
Teacher Tasks	Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Stu
1. Provide opportunity for students to review songs which move in 3's	moves discusses sings	review	mus
2. Teach song "Gretel Pastetel" (below).	sings	familiarize	song

GRETEL PASTETEL

German Folk Song


1. Gret-el, Pas - tet - el, oh, where is your go
2. Gret-el, Pas - tet - el, oh, where is your he
She sits on her nest, and I can't get her loos
She's lay-ing an egg o - ver there in her pe

Teacher Tasks	STUDENT DOES:	IN ORDER TO:	Stu
"How many beats in each measure?"	sings		
"Lets's clap and sing it to see".	claps	determine	tha
"Show me with your hands when the melody moves up, down and stays the same".	sings moves	describe	mel
3. Place line notation (right hand column) on the chalkboard, asking students to sing the song again.	sings listens reads	recognize	line



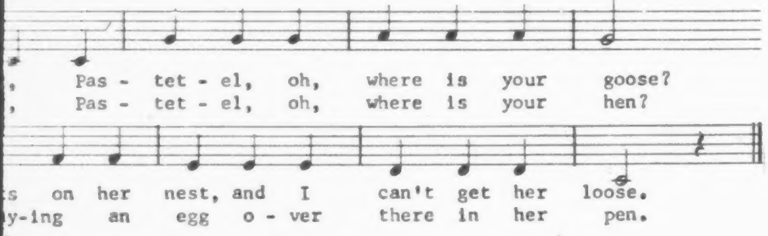
NCY Meter provides an organization of pulse within bar lines. **Level** K·2

ıme .

Materials	Song "Gretel Pastetel," DISCOVERING MUSIC TOGETHER, Book 2, Follett A set of reson. [illegible] ells, Orff bells or piano keyboard.

Student

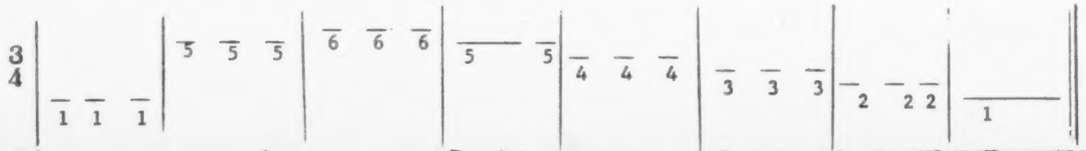
Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Learnings
moves discusses sings	review	music moves in 2's and 3's.
sings	familiarize	song "Gretel Pastetel."



, Pas - tet - el, oh, where is your goose?
, Pas - tet - el, oh, where is your hen?
s on her nest, and I can't get her loose.
y-ing an egg o - ver there in her pen.

"Gretel Pastctel"
From DISCOVERING MUSIC TOGETHER, Book 2
by Charles Leonhard, Beatrice
Perham Krone, Irving Wolfe & Maragret Fullerton
c 1970, 1966 by Follett Publishing Company,
Division of Follett Corporation
Reprinted by permission

sings		
claps	determine	that there are 3 beats in each measure,
sings moves	describe	melodic direction.
sings listens reads	recognize	line notation for Gretel Pastetel.

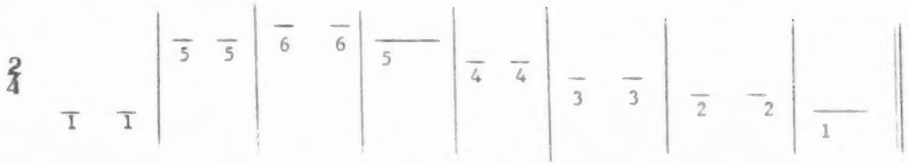


3
4
1 1 1
5 5 5
6 6 6
5 5
4 4 4
3 3 3
2 2 2
1

4. Tape the numbers 1 through 8 to the scale of C on the bells (or piano keyboard).	reads, sings, and plays	perform
"Can you play the melody on the bells as we sing the numbers?"		
"Now, watch what happens when I *take away* one beat from each measure."		$\genfrac{}{}{0pt}{}{2}{4}$
5. Erase one note from each measure on the chalkboard.	reads	identify
"Have we changed the direction of the tune?"	reads	identify
"What have we changed, then?"	reads	identify
"How many beats in each measure?"	reads	identify
6. Change the meter signature to $\genfrac{}{}{0pt}{}{2}{4}$		
"Can you play this on your bells as we sing the numbers?"	reads, sings, and plays	perform
"What song has it become now?"	reads and discusses	discover
"Let's play it and sing it with the words of 'Twinkle, Twinkle, Little Star'."	reads, sings, and plays	perform
7. Echo clap different patterns in 2's & 3's.	moves	imitate
8. Divide the class into two groups, giving a hand drum to one child in each group.		
"When I hit the triangle, the drum in Group A will play two beats as the group moves in 2's."	moves and plays	improvise
"When I hit the triangle again, Group A stops and the drum in Group B plays three beats as the group moves in 3's."		
"Each time I hit the triangle, one group stops and the other group moves and plays."		

Given the opportunity to perform music with similar melodic contour but with a
and weaker pulses the child will discover that meter provides an organizat

ells (or piano	reads, sings, and plays	perform	the song with accuracy.
e numbers?"			
at from each			



	reads	identify	the resulting change in notation.
	reads	identify	that the melodic direction was not changed.
	reads	identify	that the number of beats in each measure was changed.
	reads	identify	that there are now two beats in each measure.
rs?"	reads, sings, and plays	perform	the changed melody.
	reads and discusses	discover	the tune is now "Twinkle, Twinkle, Little Star."
	reads, sings, and plays	perform	the song.
	moves	imitate	rhythm patterns.
rum to one			
beats as the	moves and plays	improvise	upon signal, drum beats and movement in 2's and drum beats and movement in 3's.
Group B plays			
up moves and			

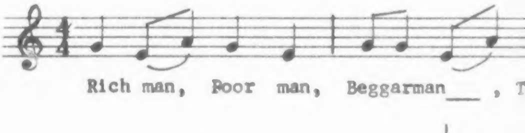
opportunity to perform music with similar melodic contour but with a different groupings of stronger
er pulses the child will discover that meter provides an organization of pulse within bar lines.

CONCEPT/COMPETENCY

Folk Music is usually aural at first.

Entry Behaviors Musical experience with folk songs and chants

Materials Chant
Jump

Teacher Tasks	Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Stu
1. Introduce Chant.	speaks	familiarize	with
2. Add simple melody to chant.	sings	familiarize	with si 
3. Invite children to jump rope to the "chant song."	moves	identify	rhyth
4. Assign each child the task of teaching the song to a friend on playground as they jump rope.	sings moves	produce	the rh
5. Assign each child to create a new verse to the melody and teach it to a friend.	sings moves	create produce	his ow

NCY Folk Music is usually aural at first.

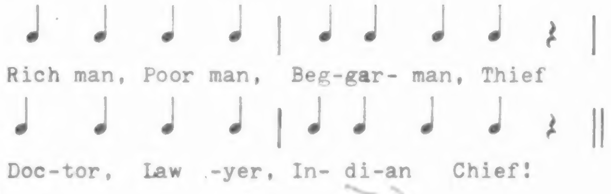
Level K-2

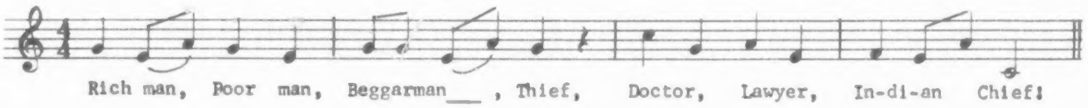
d chants

Materials

Chant: Rich Man-Poor Man
Beggar Man-Thief
Doctor-Lawyer-Indian Chief
Jump Rope

Student

Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Learnings
speaks	familiarize	with chanting in rhythm:  Rich man, Poor man, Beg-gar- man, Thief Doc-tor, Law -yer, In- di-an Chief!
sings	familiarize	with simple tune:


Rich man, Poor man, Beggarman___, Thief, Doctor, Lawyer, In-di-an Chief!

moves	identify	rhythmic pulse of chant.
sings moves	produce	the rhythm and melody of chant with another classmate.
sings moves	create produce	his own words to the chant with a classmate.

6. Lead children to understand that music is created by ordinary people for some reason (even if it is for fun) and that it is passed from person to person just by hearing it - not writing it down.	discusses	discover
7. Ask students to listen for their own song being sung on the playground.	listens	discover
8. Ask follow-up questions such as: "Did the song change from the first time it was sung?" "Would children have used this chant if they were not jumping rope?	discusses	understand

Given an opportunity to create his own folk melody and aurally trans
another, the child will be aware of the process through which music b
tradition.

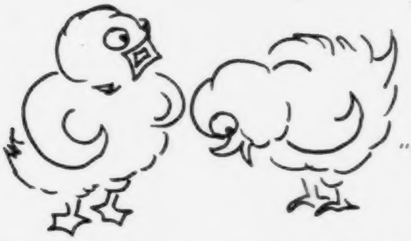
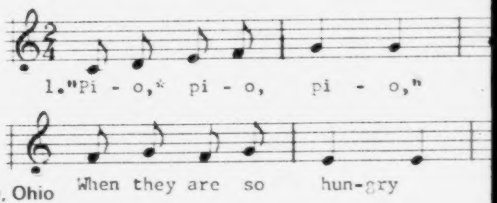
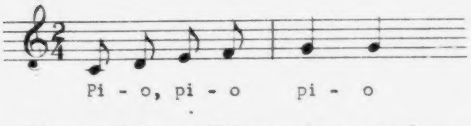
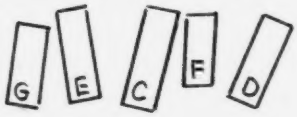
dinary people for rom person to	discusses	discover	how Folk Music is communicated.
the playground.	listens	discover	that he "helped to get a folk song 'born'."
ung?" e not jumping	discusses	understand	song may or may not change as it is passed from one to another.

iven an opportunity to create his own folk melody and aurally transmit it from one person to
nother, the child will be aware of the process through which music becomes a part of the folk
adition.

CONCEPT/COMPETENCY

Melody moves by steps and skips.

Entry Behaviors	Awareness of high-low, fast-slow.	**Materials**	Resonator B Song: "Littl

Teacher Tasks	**Studen**		
	Enabling Behaviors STUDENT DOES:	IN ORDER TO:	
1. Sing the song "Los Pollitos." Ask children to join in singing.  "Los Pollitos" From CABANA c Informal Music Service, Deleware, Ohio Reprinted by Permission	sings	familiarize	with melod Little Chickens--L 
2. Ask children to sing only the first part of the phrase:  Discuss and discover if the sound moves up-down.	listens sings	discriminate	as to whe
3. Provide the following resonator bells for children in scrambled fashion:  Ask children to experiment and arrange sounds so that they match the part we are singing.	listen plays sings	determine	that soun
4. Help children decide that sounds move by steps as they go up.	listens	determine	if any be

NCY

Melody moves by steps and skips.

Level K·2

Materials

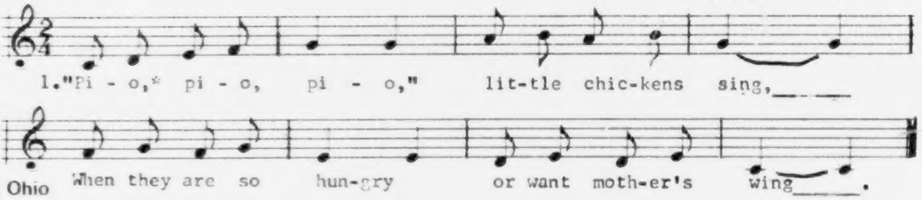
Resonator Bells
Song: "Little Ducklings," MAGIC OF MUSIC, Ginn, Book I

Student

Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Learnings
sings	familiarize	with melody and words of VERSE 1.

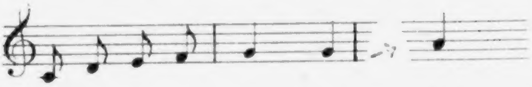
Little Chickens--Los Pollitos

Guayaquil, Ecuador

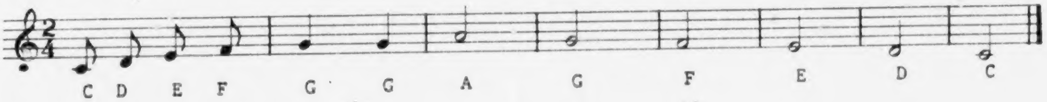

1."Pi - o," pi - o, pi - o," lit-tle chic-kens sing,
When they are so hun-gry or want moth-er's wing.

Service, Deleware, Ohio
rmission

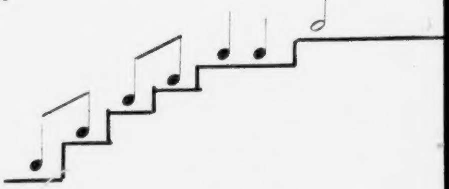
listens sings	discriminate	as to whether sounds move up or down. Discover that they move up.
listen plays sings	determine	that sounds of this part move up as they arrange bells and play:
listens	determine	if any bells are skipped or if tune moves by steps.

5. Add second part of the phrase:  Decide if the next sound continues up or goes down. "Do we have a bell for this sound?"	listens sings	determine
6. Teacher adds bell and asks students to play a special accompaniment for the remainder of the song. (play the contour of the melody as acc. - first note of each measure).	listens sings plays	produce

Bell part:



7. Play only the bell part. Discover that the sounds went up and down by providing the following visual for children on chart or chalkboard.	discusses writes	describe



Discuss that some sounds move quickly, others slowly.

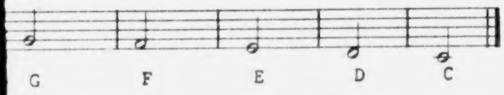
"When did we play exactly what we sang?"

"When did we play a different part?"

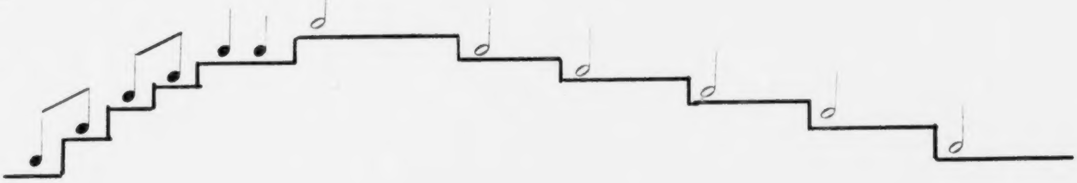
8. Sing song "LITTLE DUCKLINGS." Ask children to make up a stairstep accompaniment using the same bells for this new song.	sings plays	arrange
9. Make a stairstep visual of their accompaniment for this new song.	writes	portray

Given the opportunity to perform and respond to visuals for "Los Po
Duckling," the child will discover that these melodies move by steps.

	listens sings	determine	that melody moves up and that we do not have enough bells to play this higher sound.
y a special contour of	listens sings plays	produce	the first phrase of the song.



up and down r chalkboard.	discusses writes	describe	the melodic direction and if it moves by steps or skips.



make up a song.	sings plays	arrange	accompaniment to a different song.
w song.	writes	portray	the direction of the melody and whether it moves by steps or skips.

ven the opportunity to perform and respond to visuals for "Los Pollitos" and "The Little ckling," the child will discover that these melodies move by steps.

CONCEPT/COMPETENCY

Musical form is determined by the use of repetition and

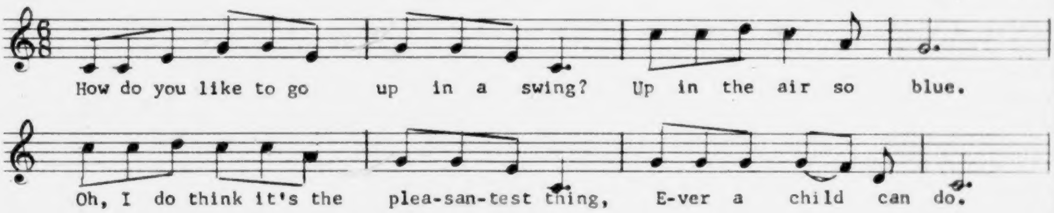
Entry Behaviors Awareness of same and different

Materials
Poem "S
Winston.
Poem "Sw
(Set t
Guitar, Or

Teacher Tasks	Enabling Behaviors STUDENT DOES:	IN ORDER TO:	
1. Teach song "Swing, Swing" by rote.	sings	familiarize	with wo

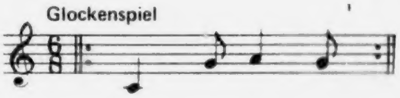
SWING, SWING

Sharon Falk


How do you like to go up in a swing? Up in the air so blue.
Oh, I do think it's the plea-san-test thing, E-ver a child can do.

Teacher Tasks	STUDENT DOES:	IN ORDER TO:	
2. As class sings the song, play the ostinato on Glockenspiel (all bars removed except the C, G, and A). Then, ask student to play ostinato by note.	sings listens plays	perform	song wit
3. Add guitar strum (Special tuning right hand column), first demonstrating, then asking student to play it.	sings listens plays	produce	song wi
4. Ask student to listen carefully to make these parts fit the song. Build a longer piece by using above material for the section.	sings listens plays	produce	with in
5. Assist students in starting with bells, adding the guitar next and singing the song. Then, continue with the instruments while teacher chants the poem for B section.	sings listens plays	produce identify	accomp the new

Glockenspiel



Swing, Swing,
Sing, Sing,
Here's my throne, and I am a King!
Swing, Sing,
Swing, Sing
Farewell earth, for I'm on the wing!

"Swing" by Allingham
From EXPLORING MUSIC, Book 2
c 1971 by Holt, Rinehart & Winston, In
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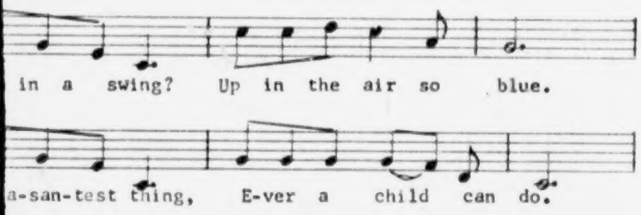
NCY Musical form is determined by the use of repetition and contrast. **Level** K·2

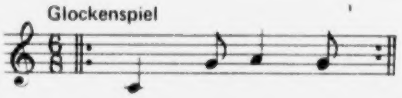
Materials
Poem "Swing" by William Allingham, EXPLORING MUSIC, Book 2, Holt, Rinehart and Winston.
Poem "Swing" by Robert Louis Stevenson
(Set to music by Sharon Falk)
Guitar, Orff Glockenspiel and Orff Metallophone

Student

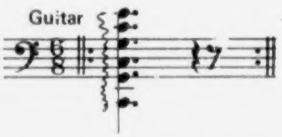
Enabling Behaviors STUDENT DOES:	 IN ORDER TO:	Learnings
sings	familiarize	with words and melody.


in a swing? Up in the air so blue.
a-san-test thing, E-ver a child can do.

sings listens plays	perform	song with ostinato accompaniment.



sings listens plays	produce	song with added guitar part.



sings listens plays	produce	with increasing awareness of good ensemble.
sings listens plays	produce identify	accompaniment for the song. the new part.

I am a King!

n on the wing!

"Swing" by Allingham
From EXPLORING MUSIC, Book 2
c 1971 by Holt, Rinehart & Winston, Inc.
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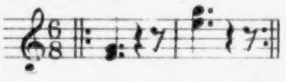
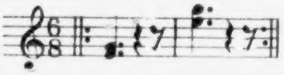
6. "What did I do when we had finished singing the song?"	discusses	define
"Was my part the same or different from your part?"	discusses	differenti
"How was it different?" "Did the new part make the song more interesting?"	discusses	compare
7. Repeat the song with students, using bells, guitar and chant as before.	listens plays sings	review
"We talked about the things that were different. Were there any things that were the *same* in my new part?"	discusses	describe
8. Teach the chant (by phrases).		
"Since this new part is different, let's add a different bell sound. Listen and tell me how this sound is different." (Play the metallophone part.)	listens discusses	differentiat
	metallophone 	
9. Label the song portion A and the chant B. Discuss the word "Introduction."	listens discusses	label
Put the song together as follows: Introduction A (song) B (chant) A (song)	sings chants plays	produce
10. "Can you make up a different B section? How could you make it different?"	discusses	create
11. Select individual students to use their ideas during the B section.	sings chants plays	improvise produce

Given the opportunity to perform music employing likeness and di
demonstrate an understanding that musical form is determined by th
contrast.

''	discusses	define	that the teacher added a part.
	discusses	differentiate	that the new part was different.
	discusses	compare	that it had different words and that the words were spoken, not sung. The different part made the song more interesting.
t as before.	listens plays sings	review	the song.
Vere there any	discusses	describe	that the guitar and bells were the same and that the words were also about swings.
nt bell sound. t.'' (Play the	listens discusses	differentiate	metallophone has a sustained sound and is playing a slower swinging (low to high) pattern.

metallophone



	listens discusses	label	with terms; A, B, and Introduction.
	sings chants plays	produce	A B A composition.
you make it	discusses	create	ways of making a different B section; using different instruments or different words, etc.
section.	sings chants plays	improvise produce	A B A composition with new B section.

en the opportunity to perform music employing likeness and difference the child will nonstrate an understanding that musical form is determined by the use of repetition and trast.

CONCEPT/COMPETENCY

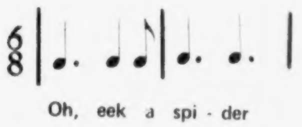
Ability to recognize that harmony is vertic
sounds performed simultaneously.

Entry Behaviors Know poems "Little Miss Muffet" and "Hickory Dickory Dock"
Ability to follow the contour of a melody.

Materials

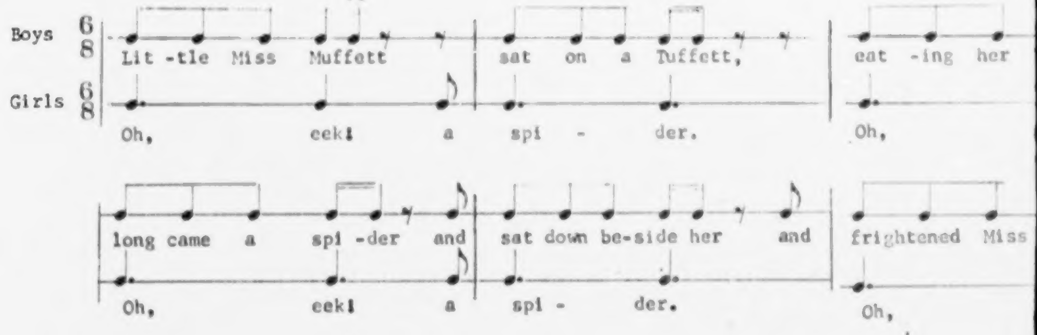
"My Little

Teacher Tasks	Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Studen
1. Teacher and children recite poem "Little Miss Muffet."	speaks	review	text and rh
2. Establish idea of unison by asking, "Were we all saying the same thing?"	discusses	define	that one th
3. "Let's add a different part that will have different words:	speaks	perform	rhythm acc



6/8
Oh, eek a spi - der

Teacher Tasks	STUDENT DOES:	IN ORDER TO:	Studen
4. "Now, let the girls be Little Miss Muffet and say the new part." Girls begin and then boys say the poem while girls continue their new part.	speaks listens	perform	two parts t



Boys 6/8
Lit -tle Miss Muffett sat on a Tuffett, eat -ing her
Girls 6/8
Oh, eek! a spi - der. Oh,
long came a spi -der and sat down be-side her and frightened Miss
Oh, eek! a spi - der. Oh,

Teacher Tasks	STUDENT DOES:	IN ORDER TO:	Studen
5. "How many parts were heard at the same time?	speaks	analyze	that there
6. Ask how many different ways the poem was performed. Which way was more fun? Why?	discusses	analyze	regarding t

CY

Ability to recognize that harmony is a vertical organization of multiple sounds performed simultaneously.

Level K·2

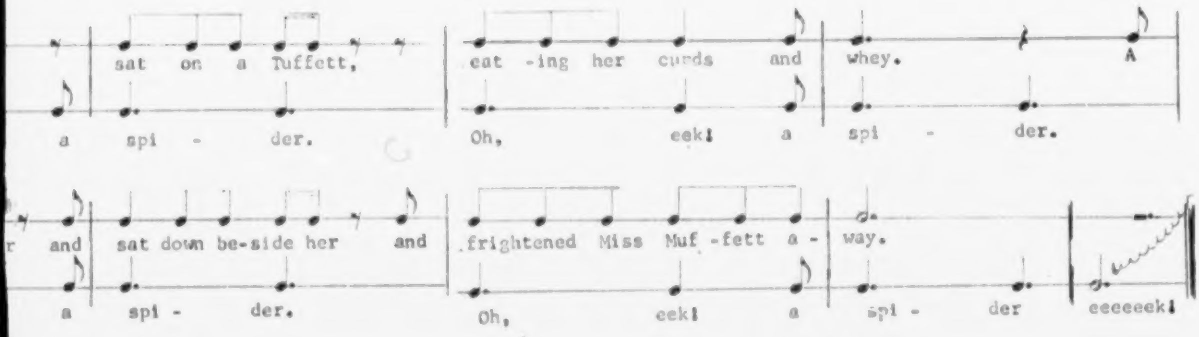
ory Dickory Dock"

Materials

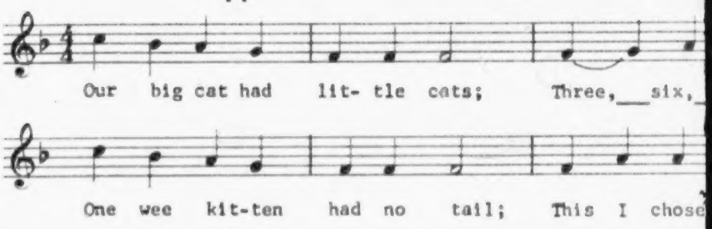
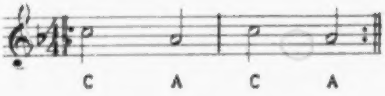
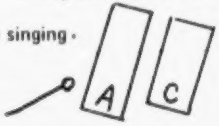
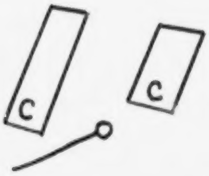
"My Little Cat" from DISCOVERING MUSIC, Book1, Follett

Student

Enabling Behaviors TUDENT DOES:	IN ORDER TO:	Learnings
speaks	review	text and rhythm.
discusses	define	that one thing is happening (unison).
speaks	perform	rhythm accurately.
speaks listens	perform	two parts together.


sat on a Tuffett, eat -ing her curds and whey. A
a spi - der. Oh, eek! a spi - der.
r and sat down be-side her and frightened Miss Muf -fett a - way.
a spi - der. Oh, eek! a spi - der eeeeeek!

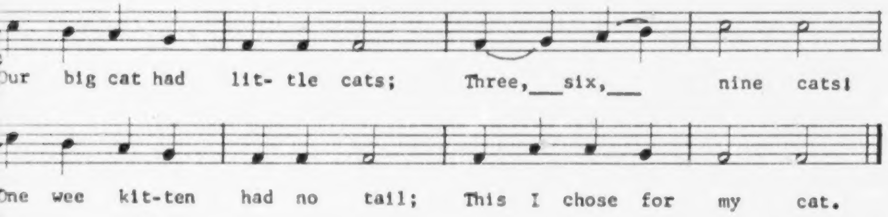
speaks	analyze	that there were two parts.
discusses	analyze	regarding the sound.

Teach the song "My Little Cats"	sings	familiari
My Little Cat  Our big cat had lit- tle cats; Three, six, One wee kit-ten had no tail; This I chose		
8. Play ostinato on the bells:  		
9. "Is this the same tune as the song?"	listens	discrimi
Ask the children to sing the ostinato using the word "Meow."	sings plays	familiari
Add bells to the singing.  		
Divide into two groups, assigning "Meows" to one group and the tune to the other.	sings plays	perform
10. "How many parts did you hear at the same time?"	listens	discrimi
11. "We sang our song in two different ways. Which way did you think was more fun? Why?"	discusses	make judgme
12. Sing the song "Hickory Dickory Dock" beginning on A.	sings	create
13. Ask student to make up a second part to the song. "What sound does a clock make?" "Can you use one of these ideas for a second part?" Use these bells for a second part.  	sings plays speaks	improvis

As a result of the above activities, the students will know
demonstrate that harmony is a vertical organization of multip

	sings	familiarize	words and melody.

My Little Cat



Our big cat had lit- tle cats; Three, six, nine cats!
One wee kit-ten had no tail; This I chose for my cat.

"My Little Cat"
From DISCOVERING MUSIC TOGETHER, Book 1
by Charles Leonhard, Beatrice
Perham Krone, Irving Wolfe & Maragret Fullerton
c 1970, 1966 by Follett Publishing Company,
Division of Follett Corporation
Reprinted by permission

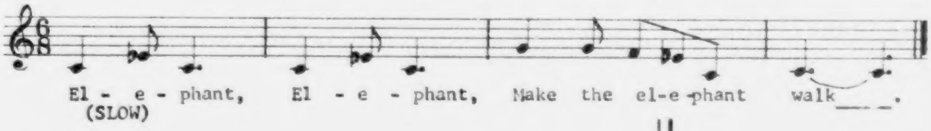
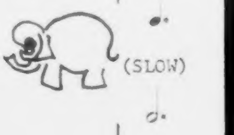
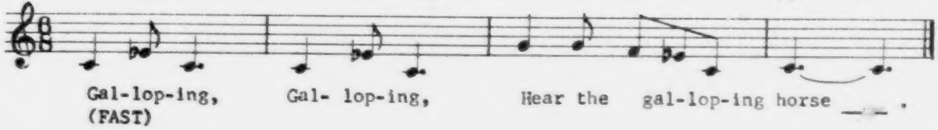
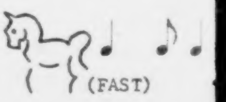
	listens	discriminate	that the tune is different.
y."	sings plays	familiarize	words with the pattern.
nd the tune to	sings plays	perform	as a member of a two-part singing group.
	listens	discriminate	that there were two parts.
you think was	discusses	make judgments	regarding sound.
	sings	create	chant.
nd does a part?" Use	sings plays speaks	improvise	new harmony part to the familiar song.

As a result of the above activities, the students will know and be able to demonstrate that harmony is a vertical organization of multiple sounds.

CONCEPT/COMPETENCY

The choice of an appropriate tempo is a critical factor in the realization of the expressive intent of a musical composition .

Entry Behaviors	Knowledge of the concepts fast and slow	**Materials**	Large Dru Small Dru 1 pr. stick 1 pr sand

Teacher Tasks	**Stude**		
	Enabling Behaviors		
	STUDENT DOES:	IN ORDER TO:	
1. Ask children to sing Verse 1.  El - e - phant, El - e - phant, Make the el-e-phant walk___. (SLOW)	sings	familiarize	himself w
2. Discuss how an elephant walks: "Is it big? heavy? How fast does the elephant move?" Ask children to explore the following sounds and perform an elephant accompaniment to song in appropriate rhythm: Which of these sounds express the sound of a walking elephant?	discusses plays	compare choose perform	as to app 
3. Learn Verse II  Gal-lop-ing, Gal- lop-ing, Hear the gal-lop-ing horse___. (FAST)	sings	familiarize	with wo
4. Discuss and choose appropriate instrumental sounds and rhythms to accompany the verse of the song.	discusses performs	compare choose prepare	as to ap 

NCY

The choice of an appropriate tempo is a critical factor in the realization of the expressive intent of a musical composition .

Level K·2

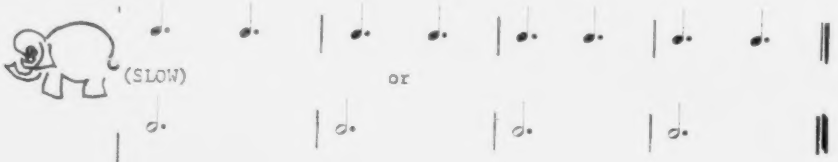
Materials

Large Drum
Small Drum
1 pr. sticks
1 pr sand blocks

Student

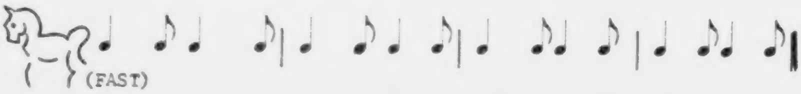
Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Learnings
sings	familiarize	himself with the words and melody of Verse 1.

discusses plays	compare choose perform	as to appropriate instrument and rhythm/tempo to express sound of:

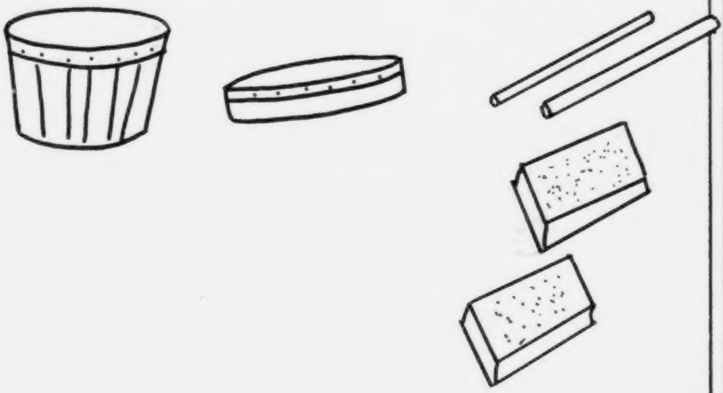


sings	familiarize	with words and melody of Verse II .

discusses performs	compare choose prepare	as to appropriate instrument and rhythm to express the sound of the:

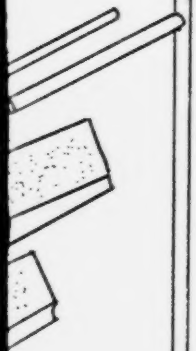


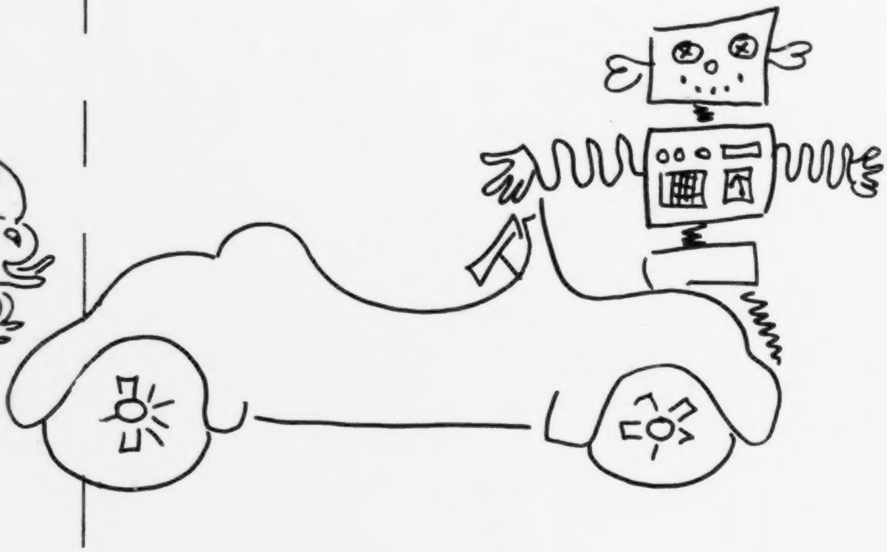
5. Teacher sings the song several times on a neutral syllable "loo" using only the large drum to indicate tempo and rhythm. Ask children to indicate which verse is being sung by moving appropriately to the tempo and rhythm as the only clue.	listens speaks moves	discrimina
6. Ask children to make a list of things that move at different tempos (rate of speed). The child then selects one and improvises a movement which is appropriate as teacher (or other student) accompanies the movement on the drum or other instruments.	moves plays	discrimina improvise choose



Given an opportunity to respond to music of contrasting tempi throu
of instruments the child will demonstrate an understanding that the
of realizing the expressive intent of the music.

“loo” using g by moving	listens speaks moves	discriminate	indicating which tempo and rhythm is being presented by moving as a “horse” or “elephant”.
ferent tempos s a movement companies the	moves plays	discriminate improvise choose	as to appropriate tempo which best expresses movement of the animal or object being presented.





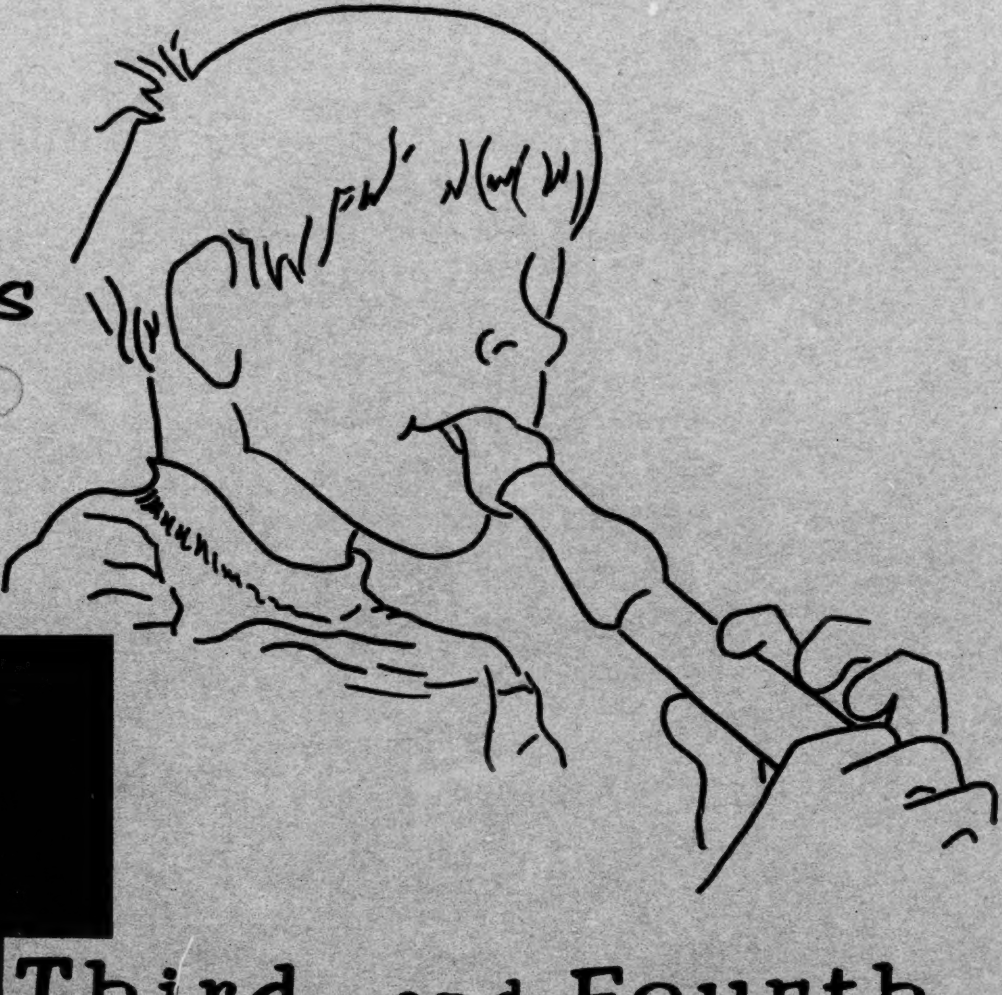
Given an opportunity to respond to music of contrasting tempi through movement and the playing of instruments the child will demonstrate an understanding that the appropriate tempo is a means of realizing the expressive intent of the music.

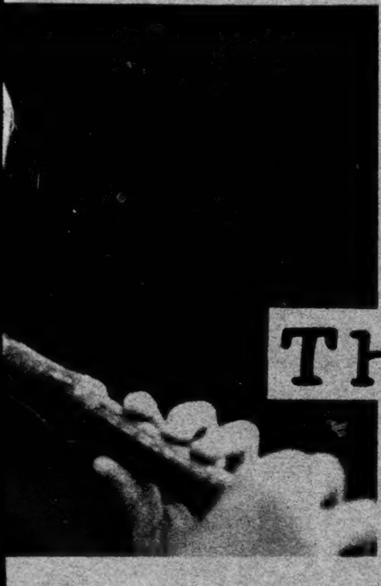
Identifying & Developing
Musical Behaviors

Third

G

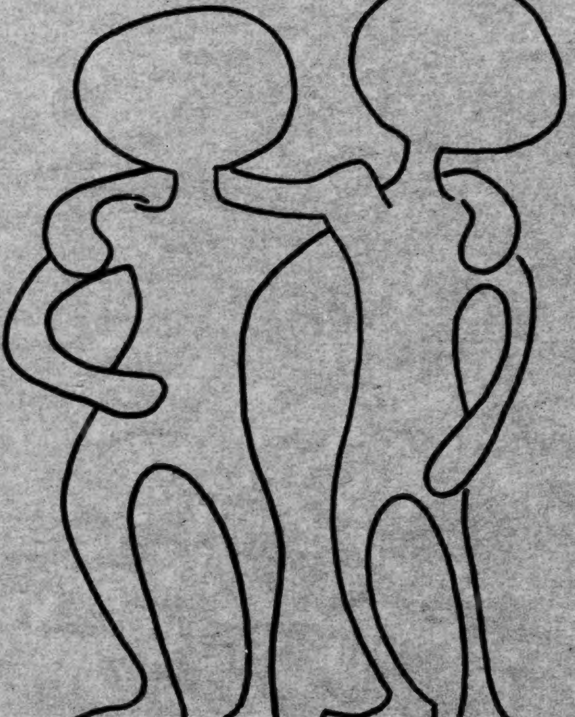
eloping
viors





Third and Fourth Grades

Know Your Children



8 yrs.

EIGHT

- body movement fluid, graceful and poised.
- active doer but also becoming a good observer.
- courage and daring are characteristic.
- increase in speed and smoothness in fine motor performan
- more "outside himself" than at seven. Less sensitive, les contacting people.
- interest is short lived but has more control in shifting from
- full of impatience.
- demands ones complete attention.
- competes with other children...likes to argue.
- still has a few fears but doesn't admit them even to himself
- more conscious of how he is different from others.
- has very real ability to dramatize. Readily becomes the cha
- evaluates his own performance, relationship with others.
- likes a reward system.
- age when "real," "bosom" friends begin to play a part.
- does not play alone..must be with adult or another child.. of this other person.
- is becoming more responsible for his acts.
- many enjoy folk dances but do not like rhythms unle nature.

y movement fluid, graceful and poised.

e doer but also becoming a good observer.

age and daring are characteristic.

ease in speed and smoothness in fine motor performance.

e "outside himself" than at seven. Less sensitive, less apt to withdraw, constantly
acting people.

est is short lived but has more control in shifting from one idea to the next.

of impatience.

nds ones complete attention.

petes with other children...likes to argue.

has a few fears but doesn't admit them even to himself.

conscious of how he is different from others.

ery real ability to dramatize. Readily becomes the character of plot.

ates his own performance, relationship with others.

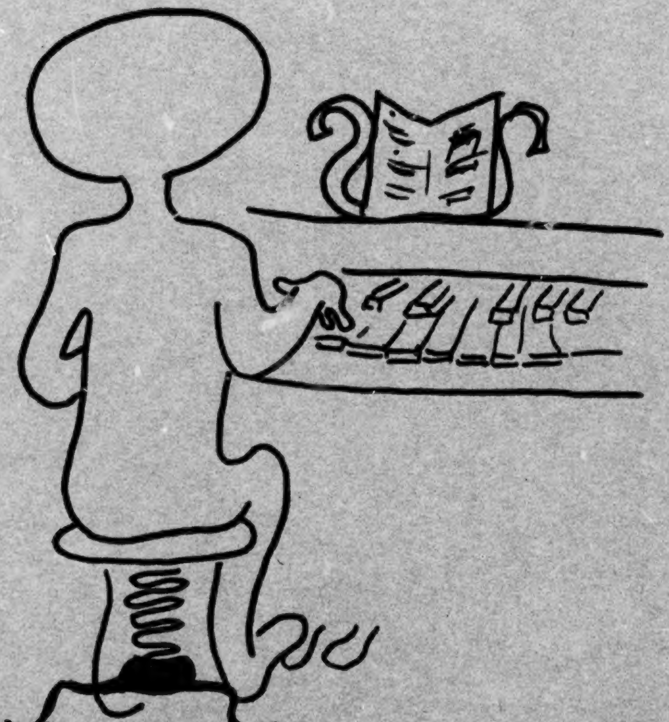
a reward system.

vhen "real," "bosom" friends begin to play a part.

not play alone..must be with adult or another child..must have complete attention
s other person.

coming more responsible for his acts.

enjoy folk dances but do not like rhythms unless of a spontaneous dramatic
e.



9 yrs.

NINE

- works and plays hard. . . . . .difficult to cal
- likes to display his skills (motor performan
- two hands can generally be used quiet ind
- fairly deft with implements.
- more responsible and dependable; obeys we
- operates in a realm of more positive em
  something but tries to anyway."
- is persistent and wants to complete what
  that does not always hear).
- is a loyal and devoted friend.
- strong empathy for others when they are hu
- few fears but a great worrier.
- "self-sufficient" and "on his own." Can ma
- demands little of others time, as is so busy
- enjoys accomplishments of performing on
  sounds he produces.
- is an individualist, has positive likes and di
- more related to subject than to teacher.
- likes to choose a best friend to work with.
- rudiments of conscience are developing.

NINE

- works and plays hard. . . . . .difficult to calm down.
- likes to display his skills (motor performance).
- two hands can generally be used quiet independently; fingers show new differentiation.
- fairly deft with implements.
- more responsible and dependable; obeys well.
- operates in a realm of more positive emotions (self-organization), "may hate to do something but tries to anyway."
- is persistent and wants to complete what he has planned to do (so absorbed in activity that does not always hear).
- is a loyal and devoted friend.
- strong empathy for others when they are hurt.
- few fears but a great worrier.
- "self-sufficient" and "on his own." Can manage his independence.
- demands little of others time, as is so busy with his own life.
- enjoys accomplishments of performing on musical instruments . . has better control over sounds he produces.
- is an individualist, has positive likes and dislikes . . wants to be independent of teacher.
- more related to subject than to teacher.
- likes to choose a best friend to work with.
- rudiments of conscience are developing.

Behavior Bank (Concept

the child will:

3-4		express and interpret m	
		Listening	Singing
understand and organize	Pitch	. hear that an orchestral instrument has a range which may be relatively high or low within its particular family of instruments. . develop the ability to identify by range, soprano, alto, tenor, and bass. . hear that some men have voices that are higher in range than others and that some women have voices that are higher in range than those of other women. . hear that tones in a melody move by half-step, step or leap. . grow in ability to identify that parts of some melodies are built on the tones of a chord. . grow in ability to identify parts of melodies that are built on scale-wise progressions. . identify pitch patterns. . grow in the ability to identify music that is organized either in major, minor, pentatonic, whole tone or arbitrary scales. . grow in the ability to identify that harmony is a vertical organization of two or more tones which often have a distinctive quality of either rest or motion. . be aware that when a succession of chordal tones appear in a melody, often that chord is a fitting accompaniment. . harmonic structure usually changes according to the melody. . hear that a given melody may be harmonized in several ways.	. extend his singing range. . develop the ability to sing songs which contain increasingly difficult melodic intervals. . increase his tonal memory by repeating longer melodic phrases with accuracy. . increase a repertoire of heritage, folk and art songs from different times and places. . display a growing awareness of simultaneous sounds by singing rounds, canons, descants, ostinati, and partner songs. . learn to harmonize endings of verses or refrains.

nk (Concept/Competency)

s and interpret musical ideas

Singing	Playing
. extend his singing range. . develop the ability to sing songs which contain increasingly difficult melodic intervals. . increase his tonal memory by repeating longer melodic phrases with accuracy. . increase a repertoire of heritage, folk and art songs from different times and places. . display a growing awareness of simultaneous sounds by singing rounds, canons, descants, ostinati, and partner songs. . learn to harmonize endings of verses or refrains.	. demonstrate increased skill when playing classroom and orchestral instruments. . be able to play many of the melodies he sings and hears. . be able to play melodies which he has created. . learn to build the scales for some of the melodies he sings or plays. . experiment by building triads and tone clusters on the bells. . display a growing awareness of simultaneous sounds by playing descants, ostinati, chord roots and chords.

Moving	Writing
. exhibit a sensitivity to pitch and patterns when moving freely to listening selections or songs in the repertoire.	. demonstrate greater skill in using traditional and devised symbols.
	. be able to notate simple dictation.

Writing	Reading
. demonstrate greater skill in using traditional and devised symbols. . be able to notate simple dictation.	. be able to interpret the pitch symbols, devised and traditional. . demonstrate that notation can be and aid in communicating musical ideas.

Behavior Bank (Concept

the child will:

3-4

		express and interpret m	
		Listening	**Singing**
understand and organize	Duration	. become increasingly aware that sounds and silences are arranged in patterns of note values which are relatively long or short in duration. . hear that rhythm often has a recurring pulse or beat within it. . hear that music usually moves in two's or three's. . hear that music is made up of stronger and weaker pulses. . relate the melodic rhythm pattern or a prominent accompaniment figure to the steady pulse of the music. . sense changes of meter as they may occur within a composition.	. develop an ability to sing songs containin rhythm patterns of greater length and complexity. . be able to exhibit by singing that some music does not contain metrical accent. . demonstrate organizational pulse. . sing songs containing a variety of metrical schemes. . be able to sing songs in which changes of meter occur.
	Volume	. hear that sounds are relatively loud or soft. . will understand when listening to music that dynamics is change in volume. . hear that dynamic changes may be great or small. . hear that dynamics often occur quickly or slowly. . hear that dynamics often occur in relationship with other musical factors such as timbre and density. . hear that dynamics provide a source of variety and expressiveness.	. be aware that song lyrics may affect the volume of the piece. . be able to sing expressively by using a loud or soft tone phrase in a song. . be able to produce both loud and soft tones within the same composition.

ank (Concept/Competency)

s and interpret musical ideas

Singing	Playing
. develop an ability to sing songs containing rhythm patterns of greater length and complexity. . be able to exhibit by singing that some music does not contain metrical accent. . demonstrate organizational pulse. . sing songs containing a variety of metrical schemes. . be able to sing songs in which changes of meter occur.	. demonstrate a sensitivity to steady beat and metrical accent as he maintains longer and more complex rhythmical patterns in notated accompaniments and instrumental setting. . demonstrate a sensitivity to steady beat and metrical accent as he utilizes longer and more complex rhythmical patterns in improvisations.
. be aware that song lyrics may affect the volume of the piece. . be able to sing expressively by using a loud or soft tone phrase in a song. . be able to produce both loud and soft tones within the same composition.	. be able to play a tone, phrase or song with the appropriate volume (loudly or softly). . be able to play both loud and soft tones within the same composition. . be able to demonstrate an understanding of dynamic changes such as great or small, quickly or slowly, timbre and density when performing improvisations or other compositions. . be able to use volume to demonstrate the intent of the composition.

Moving	Writing
. exhibit a sensitivity to beat, accent, pattern and changing meters when moving freely to listening selections or songs in the repertoire. . exhibit a sensitivity to beat, accent, pattern and changing meters when performing patterned movements in folk dances (square, line, circle or free improvisations).	. demonstrate greater skill in using traditional and devised rhythmic notation. . be able to use eighth (♪), quarter (♩) half(𝅗𝅥) and whole (𝅝) notes in recording his own rhythms and also the rhythm patterns encountered in singing and listening. . be able to write simple patterns in 2/4, 3/4, and 4/4.
. demonstrate sensitivity to dynamic changes as revealed in his movement responses to music. . demonstrate gradual changes in volume through appropriate movement. . move expressively to loud-soft tones in phrases or larger sections.	. be able to use his own volume symbols so that another can reproduce a piece. . be able to use traditional dynamic symbols such as: < crescendo > decrescendo > *accent* ***f***-forte ***p***-piano

Writing	Reading
demonstrate greater skill in using traditional and devised rhythmic notation. be able to use eighth (♪), quarter (♩) half(𝅗𝅥) and whole (𝅝) notes in recording his own rhythms and also the rhythm patterns encountered in singing and listening. be able to write simple patterns in 2/4, 3/4, and 4/4.	. be able to interpret rhythmic symbols, devised and traditional. . gain skill in reading music in which added beats (𝅗𝅥, 𝅗𝅥., 𝅝) divided beats(♫)and single beats (♩) are employed in 2/4, 3/4, and 4/4. . gain skill in reading even (♫♫, ♩♩♩) and uneven (♩.♪, ♩.♪♩)patterns in 2/4, 3/4, and 4/4.
be able to use his own volume symbols so that another can reproduce a piece. be able to use traditional dynamic symbols such as: < crescendo > decrescendo > *accent* *f*-forte *p*-piano	. be able to interpret dynamic symbols: < crescendo > decrescendo *f* *p* *mf* *mp* > *accent* *f*-forte *p*-piano

Behavior Bank (Concep

the child will:

3-4

express and interpret m

		Listening	Singing
understand and organize	Timbre	. hear that new timbres are created when individual instruments and/or voices are combined or withdrawn from the groups. . hear that different kinds of sounds may be produced from a single sound source.	. use his voice with varying timbres to expres contrasts in the moods of songs. . improve in control of tone production.
	Expressive Controls	. continue to develop the ability to hear tones that are legato (smooth and connected) or staccato (detached and separated). . discriminate tempo contrasts in music (fast-slow).	. sing legato and staccato tones within th musical context. . demonstrate the ability to sing a song i relation to its setting.

ank (Concept/Competency)

s and interpret musical ideas

	Singing	Playing
	. use his voice with varying timbres to express contrasts in the moods of songs. . improve in control of tone production.	. select instruments and plan accompaniments which show sensitivity to the expressive possibilities of various instrumental combinations. . experiment with producing a variety of timbres from one sound source. . utilize sounds other than traditional musical sounds when creating his own composition.
	. sing legato and staccato tones within the musical context. . demonstrate the ability to sing a song in relation to its setting.	. employ legato and staccato playing techniques on appropriate instruments. . demonstrate an ability to perform accompaniments at a proper tempo to convey mood of music. . employ a variety of tempi.

Moving	Writing
. use body sounds to produce a variety of timbres. . respond to timbre of sound with appropriate quality of movement.	. acquire the ability to write words or symbols which describe the timbre he hears or produces (such as rasping, silken).
. make appropriate body movements to staccato and legato sounds. . move in relation to the tempo of the composition.	. draw the phrase or staccato marks in compositions. . indicate in music notation appropriate terms to denote expressive controls such as accelerando, ritard, etc.

Writing	Reading
. acquire the ability to write words or symbols which describe the timbre he hears or produces (such as rasping, silken).	. acquire the ability to read words and symbols which describe the timbre he is to hear or produce such as: alto orchestra soprano band chorus ensembles names of instruments.
. draw the phrase or staccato marks in compositions. . indicate in music notation appropriate terms to denote expressive controls such as accelerando, ritard, etc.	. interpret the phrase and staccato markings found in music. . perform with expression music being read relating to such terms as accelerando, ritard, etc.

Behavior Bank (Concept/

the child will:

3-4		express and interpret mu	
		Listening	**Singing**
understand and organize	**Structure**	. identify variation within a repetition (sequence, theme, and variation). . identify simple polyphonic form (partner songs, round). . recognize 2 and 3 part song form, simple rondo form.	. sing sequences within music. . sing rounds, partner songs, verse-refrain, 2-3 part song. . use improvisation in building question/answer phrases.

nk (Concept/Competency)

s and interpret musical ideas

Singing	Playing
. sing sequences within music.	. play sequences within music.
. sing rounds, partner songs, verse-refrain, 2-3 part song.	. play rounds, partner songs, verse-refrain, 2-3 part song form.
. use improvisation in building question/answer phrases.	. improvise using free form, contrasting sections (2 part-3 part, rondo).

Moving	Writing
. use contrasting movements to illustrate understanding of patterned and free forms.	. will write appropriate letters to indicate rondo (ABACA) two or three part (ABA) or (AB) in interpreting music.

Writing	Reading
will write appropriate letters to indicate rondo (ABACA) two or three part (ABA) or (AB) in interpreting music.	. will recognize verse, refrain, sequence from notation. . will visually recognize simple song form (AB) (ABA).

THE

FOLLOWING

PAGES

CONTAIN

model

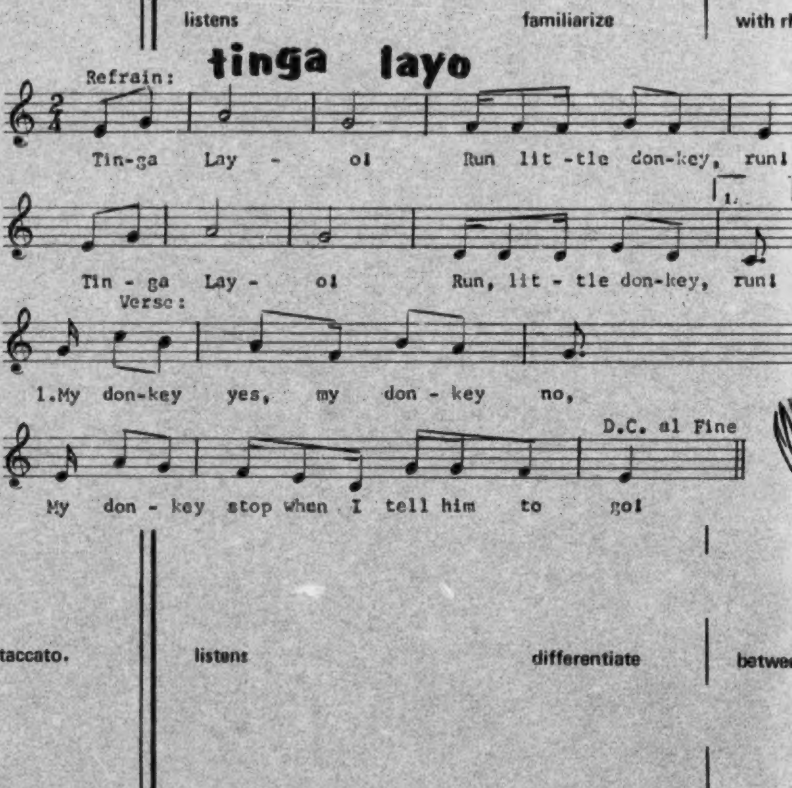
lessons

CONCEPT/COMPETENCY

The expressive quality of music is affected in part b
way tones are articulated.

Entry Behaviors	Sounds are relatively long or short Legato - smooth, attached Staccato - detached, separated	**Materials**	"Tinga "BINGO percussi

Teacher Tasks	**Stud** **Enabling Behaviors** STUDENT DOES:	IN ORDER TO:	
1. Ask children to listen to "Tinga Layo."	listens	familiarize	with r
2. Ask children to find parts of the song that are legato and staccato.	listens	differentiate	betwe
3. Ask children to sing "Tinga Layo."	sings	contrast	stacca
4. Divide the class into two groups. One group sings legato part and the other staccato.	sings	contrast	stacca


tinga layo
Refrain:
Tin-ga Lay - o! Run lit-tle don-key, run!
1.
Tin - ga Lay - o! Run, lit - tle don-key, run!
Verse:
1. My don-key yes, my don - key no,
D.C. al Fine
My don - key stop when I tell him to go!

"Tingo Layo"
From MAKING MUSIC YOUR OWN, Book 3
c 1971 General Learning Corporation
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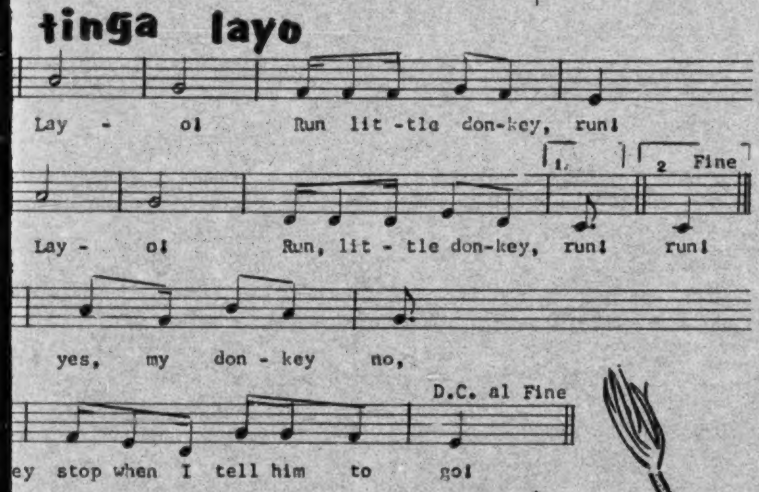
CY The expressive quality of music is affected in part by way tones are articulated.

Level 3·4

Materials "Tinga Layo" song and recording from MAKING MUSIC YOUR OWN, Book 3
"BINGO" Silver Burdett
percussion instruments.

Student

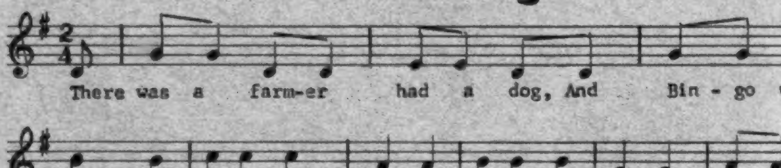
Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Learnings
listens	familiarize	with rhythm, words and melody of song.


tinga layo
Lay - o! Run lit -tle don-key, run!
1. 2 Fine
Lay - o! Run, lit - tle don-key, run! run!
yes, my don - key no,
D.C. al Fine
ey stop when I tell him to go!

Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Learnings
listens	differentiate	between legato (as in "Tinga Layo") and staccato (as in "Run little donkey run My donkey yes, my donkey no My donkey stop when I tell him go").
sings	contrast	staccato and legato.
sings	contrast	staccato and legato.

5. Ask children to experiment with clapping to demonstrate legato and staccato	moves	demonstrate
6. Explore percussion instruments then choose appropriate sounds for legato and staccato.	plays	determine
7. Ask children to sing song, "BINGO" and decide which part might be legato/staccato.	sings moves	interpret
Ask children to slide feet for "BI" and stamp for "NGO"		

bingo


There was a farm-er had a dog, And Bin - go
B - I - N-G - O, B - I - N -G-O, B - I - N - G

"Bingo"
From MAKING MUSIC YOUR OWN, Book 3
c 1971 General Learning Corporation
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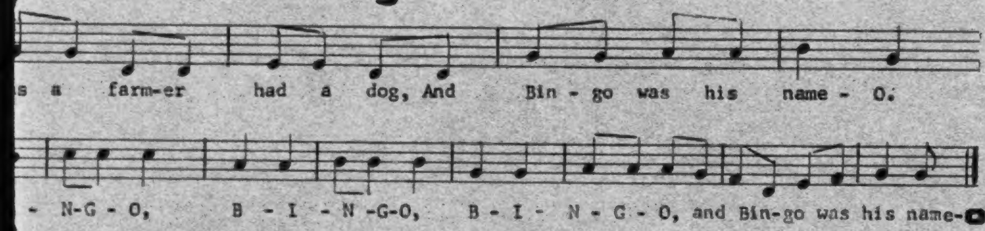
8. Ask children to compose an accompaniment for a favorite song using legato and staccato.	writes	compose
9. Ask children to exchange accompaniments and perform on instruments the legato and staccato phrase markings as the class sings.	reads performs	interpret

Given an opportunity to perform music the student will demonstrate how th
staccato can affect expressive qualities in music.

egato and	moves	demonstrate	awareness of legato and staccato by using hands in a long sliding motion for legato and short claps for staccato.
ounds for	plays	determine	appropriate sound of percussion instruments to express ideas of legato and staccato.
might be	sings moves	interpret	song by using legato sounds for "B - I" and staccato for "N - G - O."

bingo


s a farm-er had a dog, And Bin - go was his name - O.
- N-G - O, B - I - N -G-O, B - I - N - G - O, and Bin-go was his name-O

3

ong using	writes	compose	legato and staccato accompaniment for favorite song.
truments	reads performs	interpret	accompaniments of other classmates.

pportunity to perform music the student will demonstrate how the use of legato and
n affect expressive qualities in music.

CONCEPT/COMPETENCY

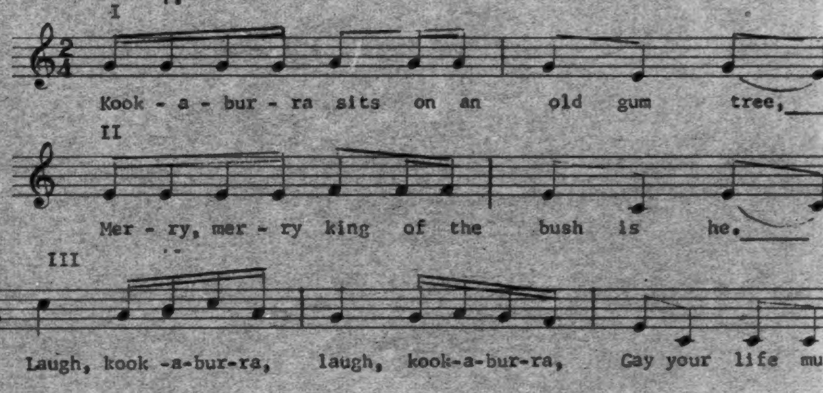
Sequence - a given piece of music may have both unit

Entry Behaviors	Ability to discern unity and variety	**Materials**	Song - ' Recordi Orff,res Variety

Teacher Tasks	Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Stud
1. Ask students to look around the classroom and name pairs of items which are a) exactly the same as each other b) very different from each other c) almost the same	looks speaks	observe discuss review	visual pen visual des visual red
2. Ask a student to create a rhythmic pattern on a percussion instrument.	plays	create	a rhyth
Ask another student to play the same pattern on a different percussion instrument.	listens plays	imitate	the rhy
Relate these patterns to the visual variation discussed above.	listens discusses	observe	variatio
3. Teach song, "Kookaburra."	sings	familiarize	words a

KOOKABURRA

M. Sinclair


I
Kook - a - bur - ra sits on an old gum tree,
II
Mer - ry, mer - ry king of the bush is he.
III
Laugh, kook -a-bur-ra, laugh, kook-a-bur-ra, Gay your life mu

"Kookaburra"
From THE DITTY BAG
c 1946 by Janet Tobitt
Reprinted by permission

NCY

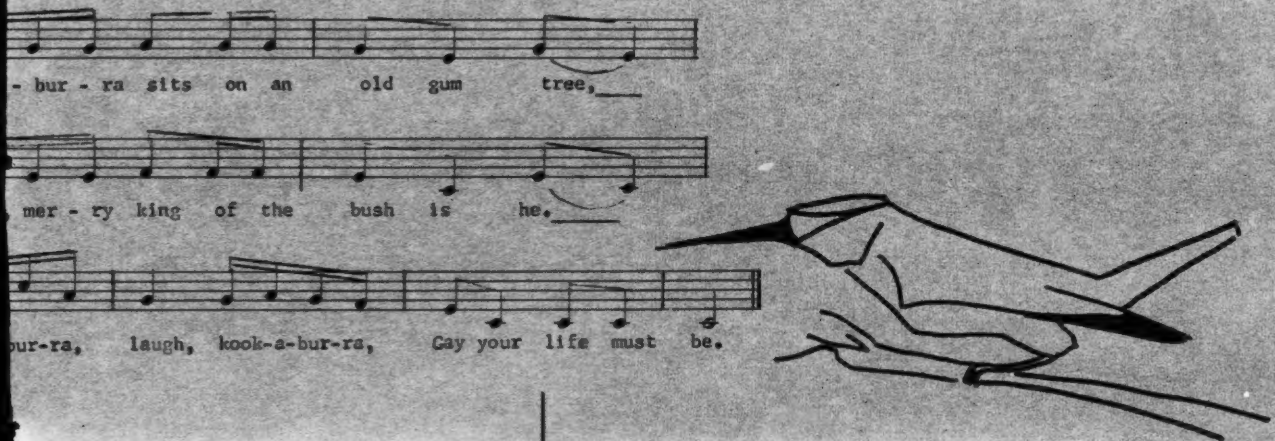
Sequence - a given piece of music may have both unity and variety, even simultaneously. **Level** 3·4

Materials

Song - "Kookaburra" from Silver Burdett, MAKING MUSIC YOUR OWN' Book 4,
Recording - 3rd Mov't. from "Concerto in G min. recordings for Silver Burdett
MUSIC YOUR OWN, Book 4,
Orff,resonator bells or piano keyboard
Variety of percussion instruments

Student

Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Learnings
looks speaks	observe discuss review	visual *unity* by naming such pairs as, window-window, desk-desk, pencil-pencil, etc. visual *contrast* (variety) by naming such pairs as, window-student, desk-chalkboard, pencil-flag, etc. visual *variation* by naming such pairs as girl-girl, student desk-teacher desk, red pencil-yellow pencil, etc.
plays	create	a rhythmic pattern.
listens plays	imitate	the rhythmic pattern.
listens discusses	observe	variation due to different instrument (timbre).
sings	familiarize	words and text of the song.


- bur - ra sits on an old gum tree,
mer - ry king of the bush is he.
bur-ra, laugh, kook-a-bur-ra, Gay your life must be.

4. "How many phrases are there in the song?" "Are there any phrases exactly alike?" "Are there any phrases very different?" "Are there any phrases almost alike?" "If so, how are they alike?" "Do similar phrases add unity? Variety?"	speaks	indicate
5. Apply the word, "sequence" to this example of a phrase repeated higher or lower.	listens	familiarize
6. Play the first portion of the third Movement of "Concerto in Gmin." by Vivaldi asking the students to listen for an example of sequence.	listens	discover
7. Ask a student to create a melodic phrase using pitches 1, 2, and 3 of the C scale. (Isolate these pitches by using only the three resonator or Orff bars or by placing masking tape on the three piano keyboard notes.)	plays	compose
8. Assist the class in writing this phrase on the chalkboard in number notation. Ex. 3 — 2 — 1 — — — — | 2 — 2 — 3 2 1 —	plays speaks writes	represent
9. Add pitches 4 and 5 to the other three in use. Ask a member of the class to write the original pattern, starting on pitch 5.	reads writes	develop
Ask a student to play the phrase and its sequence. 5 — 4 — 3 — — — — | 4 — 4 — 5 4 3 —	reads listens	perform hear
10. Ask the class to use the pattern and its sequence, combined with another pattern, in a composition, notated in number notation.	plays speaks writes	compose

Given an opportunity to listen to or write music the student will realize the us
means of developing unity and contrasts.

	speaks	indicate	that there are three phrases.
			no phrase is exactly like the others.
			that phrase 3 is very different from 1 and 2.
			that phrase 2 is the same rhythmic pattern but is two notes lower.
higher	listens	familiarize	with the word, "sequence."
n." by	listens	discover	that early in the composition, the flute plays a phrase, answered in sequence by the oboe.
of the	plays	compose	a melodic phrase.
ff bars			
umber	plays speaks writes	represent	the melodic phrase in number notation.
e class	reads writes	develop	a melodic sequence (to the original pattern),
	reads listens	perform hear	the phrase and its sequence.
other	plays speaks writes	compose	a piece using melodic sequence.

opportunity to listen to or write music the student will realize the use of sequence as a developing unity and contrasts.

CONCEPT/COMPETENCY

High and low sounds may be used for particular purposes.

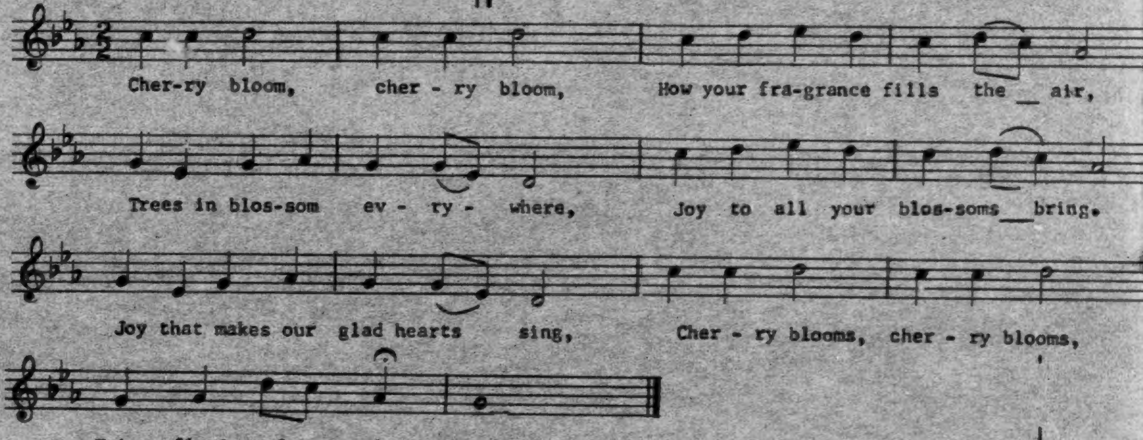
Entry Behaviors Awareness of high and low sounds.

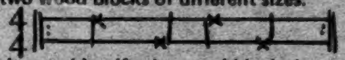
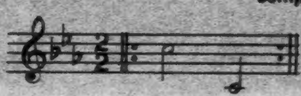
Materials
Filmstrip
Song: "Ch
Woodbloc

Teacher Tasks	Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Stude
1. Show filmstrip MEET THE INSTRUMENTS "Strings." Ask children to notice the sizes of the different viols and the sounds they make.	looks listens	associate	that bi a highe
2. Discuss the fact that the bigger the instrument the lower the sound; the smaller the higher. Use instrument charts as a visual aid to learning.	discusses	identify demonstrate	his awa
3. Teach the song "Cherry Blooms" (Sakura).	sings	familiarize	with son

CHERRY BLOSSOMS

Japanese Folk Song


Cher-ry bloom, cher - ry bloom, How your fra-grance fills the __ air,
Trees in blos-som ev - ry - where, Joy to all your blos-soms __ bring.
Joy that makes our glad hearts sing, Cher - ry blooms, cher - ry blooms,
Fair flow'rs of __ the spring.

Teacher Tasks	STUDENT DOES:	IN ORDER TO:	Stude
4. Provide two wood blocks of different sizes. Play:  Ask children to identify the wood block that produced the higher sound.	looks listens	identify	which i
5. Use two pitches on autoharp as accompaniment for song and determine which pitch is higher than the other: Discuss which string is shorter - longer.	plays discusses 	perform compare	two s longer

CY

High and low sounds may be used for particular purposes.

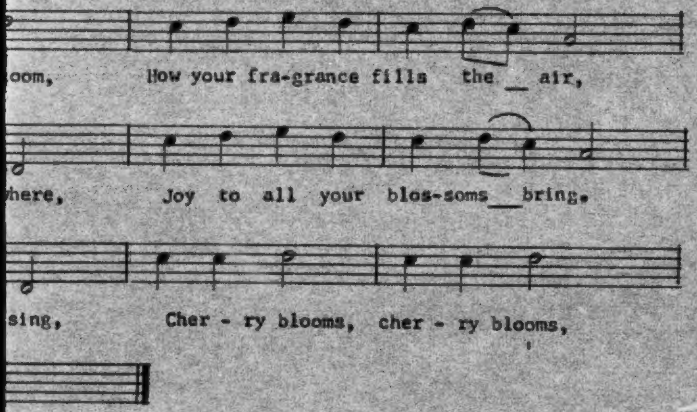
Level 3·4

Materials

Filmstrip - MEET THE INSTRUMENTS - "Strings" - Bowmar
Song: "Cherry Blooms" – DISCOVERING MUSIC, Follett, Book 4
Woodblocks, claves and drums

Student

Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Learnings
looks listens	associate	that bigger instruments have a lower sound and that smaller instruments have a higher sound.
discusses	identify demonstrate	his awareness of this concept through his discussion of film presentation.
sings	familiarize	with song either through note or rote process.



oom, How your fra-grance fills the __ air,
here, Joy to all your blos-soms __ bring.
sing, Cher - ry blooms, cher - ry blooms,

"Cherry Blossoms"
From DISCOVERING MUSIC TOGETHER, Book 4
by Charles Leonhard, Beatrice
Perham Krone, Irving Wolfe & Maragret Fullerton
c 1970, 1966 by Follett Publishing Company,
Division of Follett Corporation
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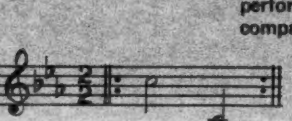
looks listens	identify	which instrument is making the higher sound (smaller wood block).
plays discusses	perform compare	two sounds of the strings determining which is higher - lower; which is longer - shorter.

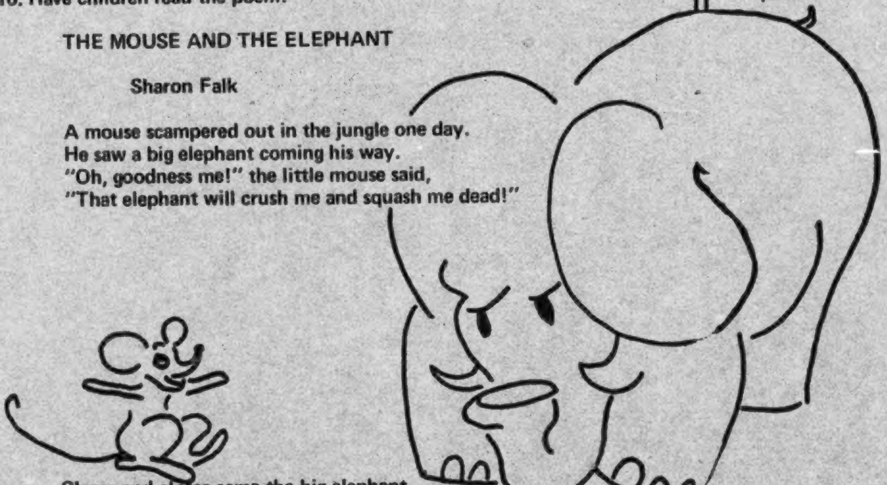


6. Ask one child to play the pattern as class sings the song. (wood blocks and strings)	plays sings	perform
7. Provide three different size drums. Ask children to compose their own pieces using devised notation to represent the three sounds. Perform the compositions.	writes plays	compose perform
8. Play recording "Fairies and Giants" by Elgar. Ask students to raise their right hand when they hear the giants, left hand - fairies.	listens moves	differentiate
9. Ask the children to discuss whether or not the composer chose instruments that represented the sizes of fairies and giants.	discusses	determine
10. Have children read the poem:	speaks	familiarize

THE MOUSE AND THE ELEPHANT

Sharon Falk

A mouse scampered out in the jungle one day.
He saw a big elephant coming his way.
"Oh, goodness me!" the little mouse said,
"That elephant will crush me and squash me dead!"



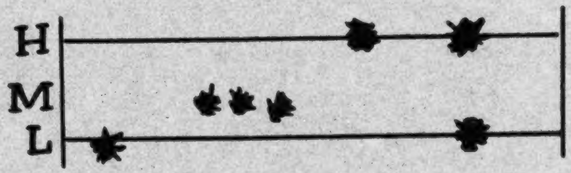
Closer and closer came the big elephant
When he saw the mouse, away he went.
The little mouse said, "Why, goodness me,"
"I think that old elephant was afraid of me!"

11. Ask children to choose instruments which represent a little mouse and an elephant. Read the poem again adding appropriate instrumental parts.	plays speaks	choose

Given an opportunity to write music the student will use high and
purposes.

d blocks	plays sings	perform	the high/low pattern accurately as an accompaniment for the song.
heir own form the	writes plays	compose perform	his own composition using devised notation which represents high, middle and low pitches of the drums.

Ex.



aise their	listens moves	differentiate	between the sounds of the giants and the sounds of fairies.
er chose	discusses	determine	the appropriateness of the composer's choice.
	speaks	familiarize	with poem.

se and an parts.	plays speaks	choose	appropriate pitches which relate sizes of the animals which they are musically depicting.

n an opportunity to write music the student will use high and low sounds for particular oses.

CONCEPT/COMPETENCY

Sounds have characteristic qualities (Timbre) and
for expressive purposes.

Entry Behaviors

Sounds have characteristic qualities.

Timbres are determined by the voices of instruments that produce them.

Materials

Recording
"Legen
Poem - "W
(on tra

Teacher Tasks	Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Stud
1. Have students experiment with various classroom instruments, listening to the sound of each.	plays listens	discuss identify	that sound
Place the instruments behind some sight barrier. Play each instrument, asking students to identify it by sound.	listens	identify	each
2. Read the poem, "Waiting for Dawn" to the class.	listens	familiarize	text o
Guide the students to select appropriate instruments to represent each of the following:	listens	discriminate select	appro
For each idea below, play two contrasting instruments—for example, for the star play drum and finger cymbals—giving the student the opportunity to decide which one best fits the star.			
star (finger cymbals, bell or triangle) cloud (drum played with brush) wind (autoharp, fingers sweeping open strings) trees (tambourine or maracas) dawn (gong or bell chord)			

WAITING FOR DAWN by: Sharon Falk

A tiny star shines in the night — — — — — —
With a glimmering, shimmering, shivering light.
A soft gray cloud floats in the sky - — — — -
Drifting and sifting and billowing by
The night wind blows a soft, gentle breeze. — — — —
It rustles and bustles and leaves of the trees. — — — —
Then the star rolls behind the rim of the hill.
The wind stops blowing and all is still.
The soft gray cloud has faded and gone.
For the world is awaiting the rose-colored dawn. — — —

Teacher Tasks	STUDENT DOES:	IN ORDER TO:	
3. Display the poem (transparency or chalkboard) adding the sounds selected by the students.	reads plays	perform	the
Ask individual students to perform as the class reads the poem.			

NCY Sounds have characteristic qualities (Timbre) and may be used for expressive purposes.

Level 3-4

instruments that produce them.

Materials

Recording - "Dance Macabre" by Saint-Saens,
"Legends in Music" - Bowmar Orchestral Library No. 59
Poem - "Waiting for Dawn" (below) - Sharon Falk,
(on transparency or chalkboard)

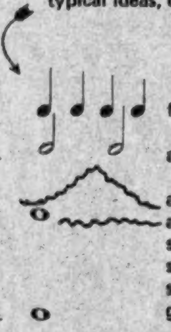
Variety of percussion instruments
Resonator or Orff bells
Autoharp

Student

Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Learnings
plays listens	discuss identify	that each instrument has its own special sound and can be identified by that sound.
listens	identify	each instrument he hears, by name.
listens	familiarize	text of the poem.
listens	discriminate select	appropriate expressive sound for each part of the poem.

typical ideas, children may create.

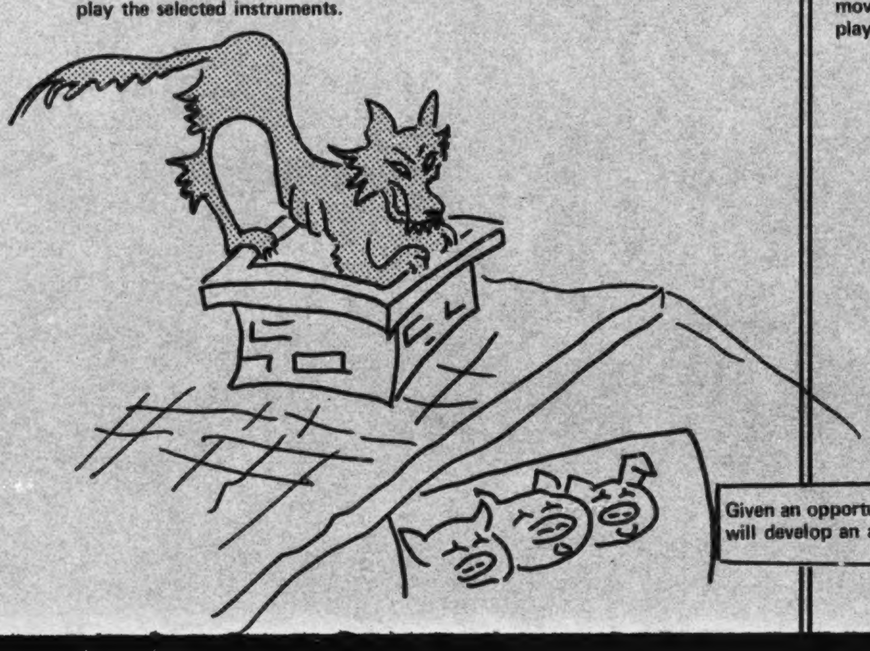
WAITING FOR DAWN by: Sharon Falk



A tiny star shines in the night _ _ _ _ _ _ finger cymbals or triangle
With a glimmering, shimmering, shivering light.
A soft gray cloud floats in the sky - - - - - add drum played with brush
Drifting and sifting and billowing by
The night wind blows a soft, gentle breeze. _ _ _ _ add autoharp
It rustles and bustles and leaves of the trees. _ _ _ _ add tambourine or maracas
Then the star rolls behind the rim of the hill. stop finger cymbals or triangle
The wind stops blowing and all is still. stop autoharp, tambourine, or maracas
The soft gray cloud has faded and gone. stop drum
For the world is awaiting the rose-colored dawn. _ _ _ gong or bells

reads plays	perform	the poem with selected instruments.

4. "A famous composer, Saint-Saens, wrote a piece of music called "Danse Macabre." It tells a story about a church graveyard at night when the graves open and the skeletons and ghosts have a party."	listens	discus identif
"As you listen, try to hear what instruments he uses for the church bells, the rooster, and the rattling of bones."		
(Play the "Danse Macabre" recording.)		
"What did you think of the instruments the composer used?"	speaks	name
"If you were writing music for this story, would you have chosen any different ones? Which ones? Why?"	speaks	hypoth
5. "Now, let's see what we can do as composers."		
Ask the class to tell the story of the "Three Little Pigs."	speaks	sequenc
Ask students to select instruments to represent straw sticks bricks huffing and puffing down and up the chimney	speaks plays	select
Ask one student to tell the story, others to dramatize while others play the selected instruments.	speaks moves plays	create dramati



Given an opportunity to explore the timbre potential of a variety
will develop an awareness of the alternatives possible for expressi

listens	discuss identify	instruments the composer used to tell the story.
speaks	name	the instruments used by the composer to tell the story.
speaks	hypothesize	about possible alternatives.
speaks	sequence	the familiar story.
speaks plays	select	appropriate instruments.
speaks moves plays	create dramatize	the story with appropriate instrumental background.

Given an opportunity to explore the timbre potential of a variety of instruments the student will develop an awareness of the alternatives possible for expressing an idea through music.

CONCEPT/COMPETENCY

Music moves relatively fast and slow.

Entry Behaviors Sounds may be longer or shorter

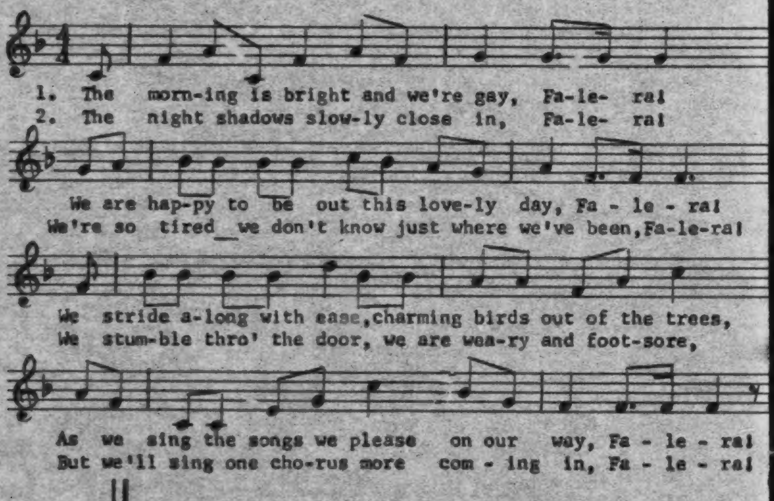
Materials Song -
Percuss
Record

Stud

Teacher Tasks	Enabling Behaviors STUDENT DOES:	IN ORDER TO:	
1. Ask children to sing the song.	sings	familiarize	the s

HIKING SONG

Scandinavian


1. The morn-ing is bright and we're gay, Fa-le- ral
2. The night shadows slow-ly close in, Fa-le- ral
We are hap-py to be out this love-ly day, Fa - le - ral
We're so tired_ we don't know just where we've been,Fa-le-ral
We stride a-long with ease,charming birds out of the trees,
We stum-ble thro' the door, we are wea-ry and foot-sore,
As we sing the songs we please on our way, Fa - le - ral
But we'll sing one cho-rus more com - ing in, Fa - le - ral

2. Ask the children to determine what tempo each verse should be sung? Do the words suggest the tempo?	reads	determine differentiate	throug as to f
3. Help children compose an introduction for each verse using appropriate musical terms such as allegro and largo. Provide instruments.	plays	compose demonstrate	an int used.
4. Ask the children to dramatize using body movements the meaning of each verse.	moves	demonstrate	aware

NCY Music moves relatively fast and slow.

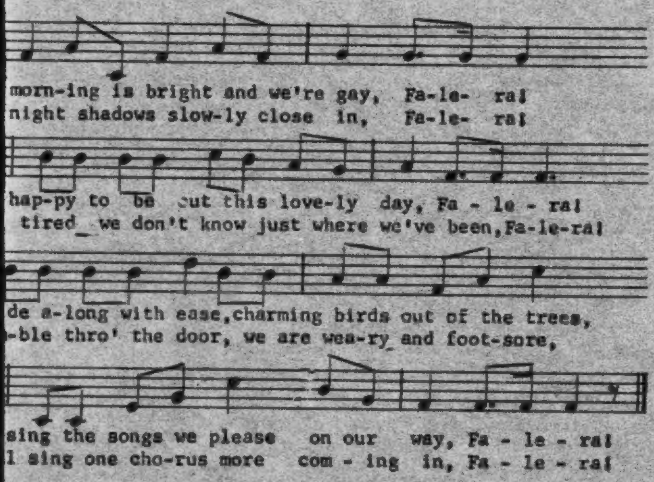
Level 3.4

Materials

Song - "Hiking Song" from EXPLORING MUSIC, Holt Rinehart and Winston, Book III
Percussion instruments
Recording - Hungarian Dance Number V by Brahms; Bowmar No. 55 Dances, Part I

Student

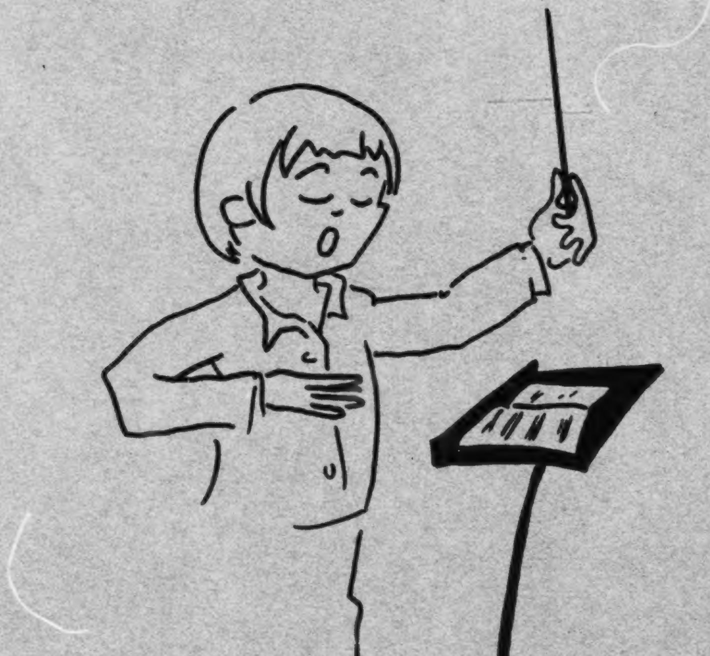
Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Learnings
sings	familiarize	the song.


morn-ing is bright and we're gay, Fa-le- ra!
night shadows slow-ly close in, Fa-le- ra!
hap-py to be out this love-ly day, Fa - le - ra!
tired_ we don't know just where we've been,Fa-le-ra!
de a-long with ease,charming birds out of the trees,
-ble thro' the door, we are wea-ry and foot-sore,
sing the songs we please on our way, Fa - le - ra!
l sing one cho-rus more com - ing in, Fa - le - ra!

"Hiking Song" by Charles Winter, p. 3
From SONGTIME 4 by Vera Russell, John Wood,
Lansing MacDowell, Charles Winter
c 1963 by Holt, Rinehart and Winston
of Canada Limited. Reprinted by permission of Holt
Rinehart and Winston of Canada Limited, Publishers, Toronto

reads	determine differentiate	through words the appropriate manner in which verses should be expressed as to fast (Verse I) and slow (Verse II).
plays	compose demonstrate	an introduction which would prepare the listener for tempi changes to be used.
moves	demonstrate	awareness of tempo changes by moving fast to Verse I and slow to Verse II.

5. Play recordings such as "Hungarian Dance No. V" by Brahms. Ask the children to decide which parts are slow and fast. Children should raise their hand when they hear a slow tempo and lower it when they hear a faster tempo.	listens	differentiate
6. Choose a student director. Ask children to select a favorite song for which the director may designate the tempo.	sings moves	perform conduct



Given an opportunity to choose the tempo for a particular song the student wi
which embodies the expressive intent of the words and music.

Ask the uld raise y hear a	listens	differentiate	between tempo changes in the selection.
song for	sings moves	perform conduct	song using the appropriate tempo.

pportunity to choose the tempo for a particular song the student will select a tempo dies the expressive intent of the words and music.

CONCEPT/COMPETENCY

Dynamic changes may occur quickly.

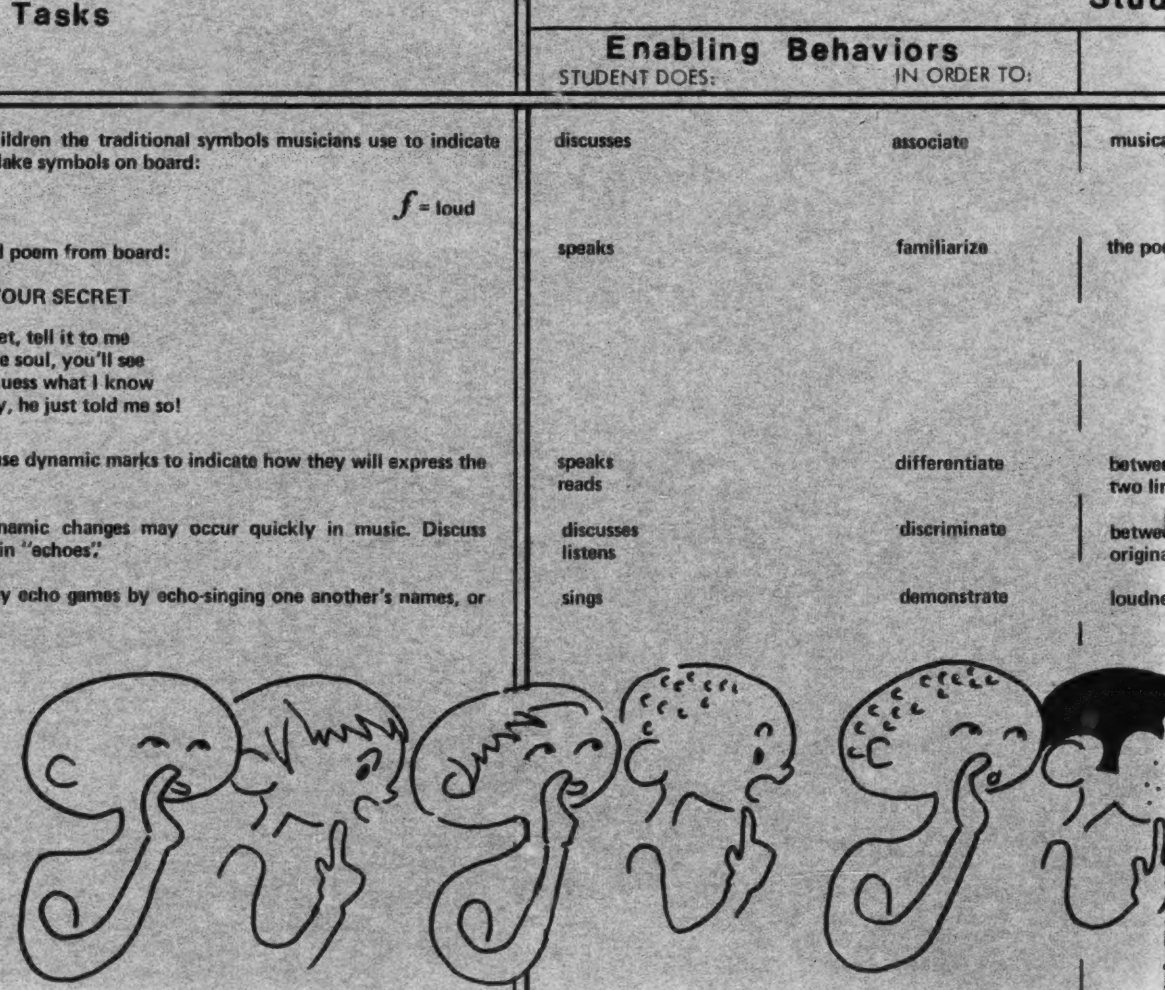
Entry Behaviors

Sounds are relatively loud or soft.
Dynamics is a change in volume

Materials

ECHO S
WHISPE
SURPRIS
Classroo

Teacher Tasks	Stud		
	Enabling Behaviors		
	STUDENT DOES:	IN ORDER TO:	
1. Discuss with children the traditional symbols musicians use to indicate loud and soft. Make symbols on board: p = soft f = loud	discusses	associate	musica
2. Ask class to read poem from board: WHISPER YOUR SECRET Whisper your secret, tell it to me I won't tell a single soul, you'll see Ha, ha, ha, hey! Guess what I know Johnny loves Mary, he just told me so!	speaks	familiarize	the po
3. Ask children to use dynamic marks to indicate how they will express the poem.	speaks reads	differentiate	betwe two li
4. Explain that dynamic changes may occur quickly in music. Discuss dynamic changes in "echoes."	discusses listens	discriminate	betwe origina
5. Have children play echo games by echo-singing one another's names, or phrases.	sings	demonstrate	loudne



CY

Dynamic changes may occur quickly.

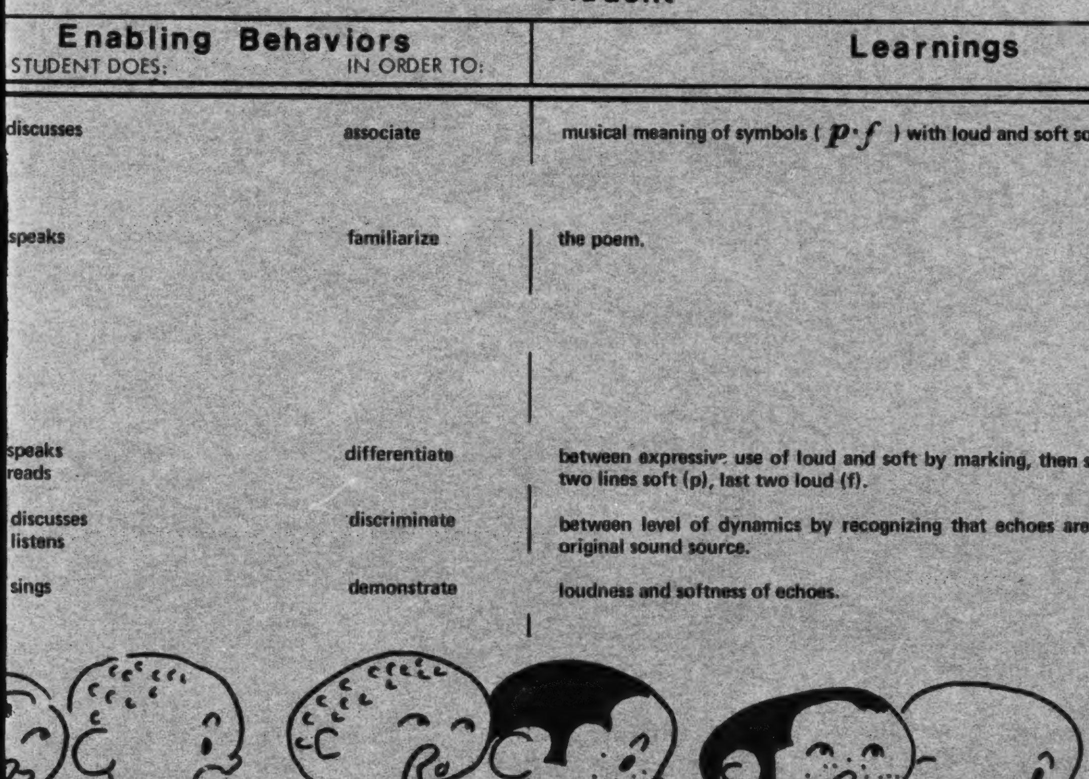
Level 3-4

Materials

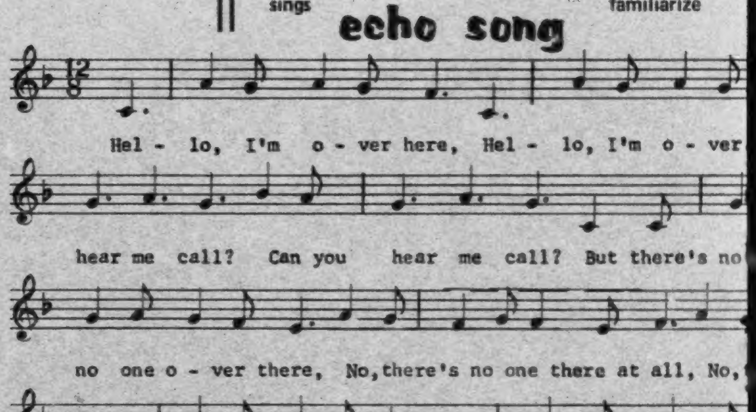
ECHO SONG - by Sharon Falk
WHISPER YOUR SECRET (poem) - by Sharon Falk
SURPRISE SYMPHONY - Haydn Bowmar Orchestral Library "Master of Music"
Classroom Instruments

Student

Enabling Behaviors		Learnings
STUDENT DOES:	IN ORDER TO:	
discusses	associate	musical meaning of symbols ($p \cdot f$) with loud and soft sounds.
speaks	familiarize	the poem.
speaks reads	differentiate	between expressive use of loud and soft by marking, then speaking the first two lines soft (p), last two loud (f).
discusses listens	discriminate	between level of dynamics by recognizing that echoes are softer than the original sound source.
sings	demonstrate	loudness and softness of echoes.



6. Introduce "Echo Song" to students:	sings	familiarize


echo song
Hel - lo, I'm o - ver here, Hel - lo, I'm o - ver
hear me call? Can you hear me call? But there's no
no one o - ver there, No, there's no one there at all, No,
Well then who can that voice be? Well then who can that voice
think I know! Won't you tell me, are you me? Won't yo
Are you my e - cho? I cer - tain - ly an
(one child sings)

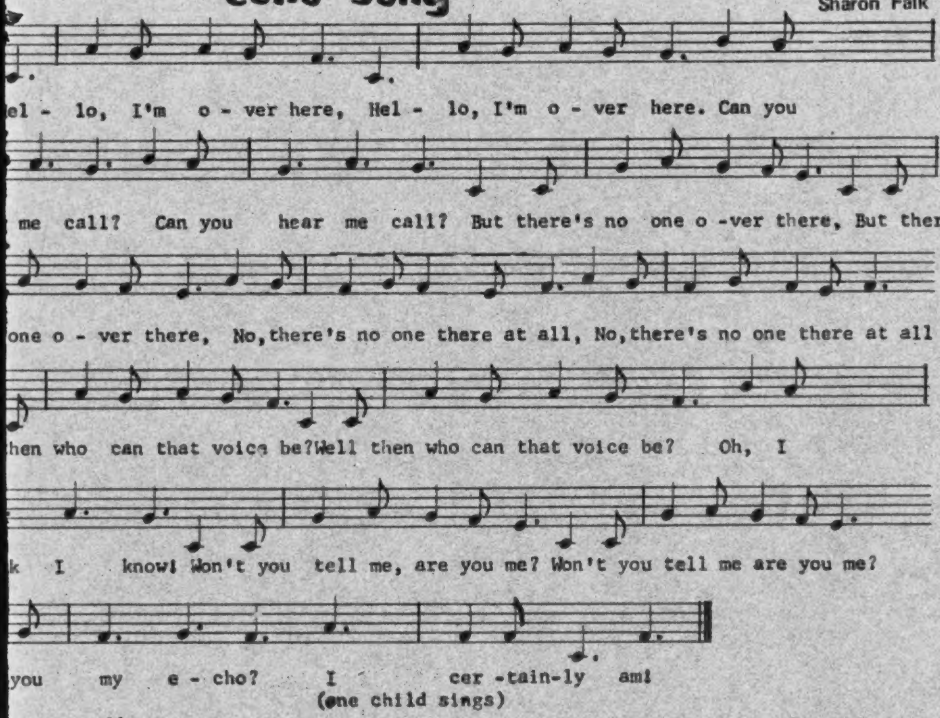
7. Ask children to place dynamic markings in appropriate places in the song. Then sing again.	writes sings	determine
8. Ask children to create their own echo compositions and perform them. Have children become both the original sound source as well as the echo, rather one child being the original sound and another the echo. This is done in order to provide the experience of both loud and soft playing for each child. Use percussion instruments.	plays	improvise
9. Discuss how composers use sudden dynamic changes for expressive purposes. Play Haydn's "Surprise Symphony, 2nd Movement and discuss his reason for using dynamics in the manner in which he did.	listens discusses	differentiate determine

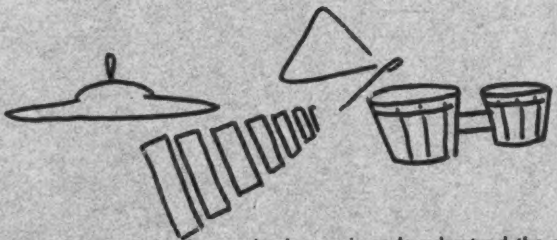
Given an opportunity to create music the student will use sudden dynam
demonstrating extreme expressive contrasts.

sings familiarize with new song.

echo song

Sharon Falk


Hel - lo, I'm o - ver here, Hel - lo, I'm o - ver here. Can you
me call? Can you hear me call? But there's no one o -ver there, But there's
one o - ver there, No,there's no one there at all, No,there's no one there at all
hen who can that voice be?Well then who can that voice be? Oh, I
k I know! Won't you tell me, are you me? Won't you tell me are you me?
you my e - cho? I cer -tain-ly am!
(one child sings)

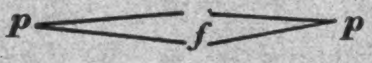
s in the	writes sings	determine	the appropriate use of loud and soft when singing the "Echo Song."
m them. he echo, . This is ying for	plays	improvise	his own loud and soft piece selecting from a variety of sound sources: 
xpressive d discuss	listens discusses	differentiate determine	between the dynamic changes in the music and understand the composer's reason for using them as he did.

en an opportunity to create music the student will use sudden dynamic changes as a means of
nonstrating extreme expressive contrasts.

CONCEPT/COMPETENCY

Dynamic changes may occur slowly.

Entry Behaviors	Sounds are relatively loud *f* or soft *p* Dynamics is a change in volume	**Materials**	Song - "In t Recording - Variety of p

Teacher Tasks	**Enabling Behaviors** STUDENT DOES:	IN ORDER TO:	**Stude**
1. "What happens when you hear a band marching by in a parade? If you were a composer writing music about that band, how would you make it sound like that?	speaks	discuss determine	that the s the band
2. Remind the class that we use the word "dynamics" for a change in volume.	listens	review	the word "
3. Play the recording, "Parade" by Ibert, asking students to listen to the way this composer wrote his parade band music.	listens	determine	that the c
"When we write music, what symbols do we use for soft and loud?"	speaks	review	the symbo
Put on chalkboard and discuss  using the term "crescendo" if you wish.	listens observes	familiarize	
4. Play the recording again, asking students to fold their arms close to their body to indicate when the band is far away, and to gradually open up their arms as the band gets closer; reversing the process as the band moves off in the distance.	listens moves	differentiate	the dynam
5. Without expressing the dynamics, sing the song, "In the Dark" asking students to think about possible dynamic changes to fit the words.	listens	analyze	that the throughou
"What musical symbol do we use for this dynamic change?"	speaks	indicate	is the appr

NCY Dynamic changes may occur slowly.

Level 3·4

Materials

Song - "In the Dark" by Sharon Falk
Recording - "Parade" by Ibert - Adventure in Music, Grade 1, Vol. 1
Variety of percussion instruments.

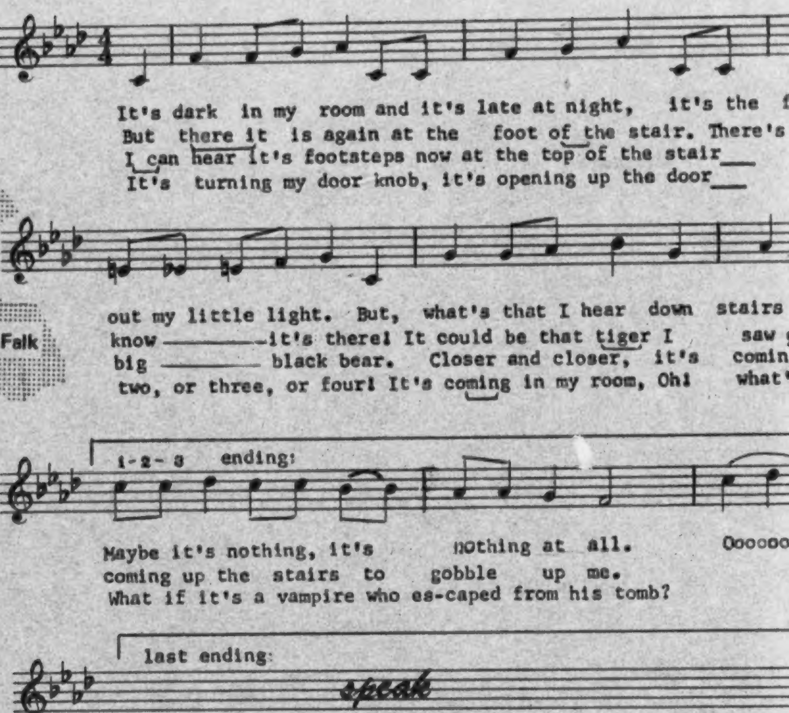
Student

Enabling Behaviors		Learnings
STUDENT DOES:	IN ORDER TO:	
speaks	discuss determine	that the sound would start soft, gradually get louder, then gradually softer as the band passed by.
listens	review	the word "dynamics,"
listens	determine	that the composer used dynamics for expressive purposes.
speaks	review	the symbols are soft *p* and loud *f*.
listens observes	familiarize	< represents gradually getting louder. > represents gradually getting softer.
listens moves	differentiate	the dynamic changes they hear in the music. < >
listens	analyze	that the words suggest starting softly and gradually getting louder throughout the song.
speaks	indicate	is the appropriate symbol. <

II

in the dark...

Sharon Falk


It's dark in my room and it's late at night, it's the f
But there it is again at the foot of the stair. There's
I can hear it's footsteps now at the top of the stair___
It's turning my door knob, it's opening up the door___
out my little light. But, what's that I hear down stairs
know ———— -it's there! It could be that tiger I saw
big ———— black bear. Closer and closer, it's comin
two, or three, or four! It's coming in my room, Oh! what'
1-2-3 ending:
Maybe it's nothing, it's nothing at all. Oooooo
coming up the stairs to gobble up me.
What if it's a vampire who es-caped from his tomb?
last ending:
speak
Oh! Hello, Mother, it's only you. OooooooooooI'm glad!

6. Divide the class into groups of five or six students each.

   Ask each group to use rhythm instruments to create its own piece using:

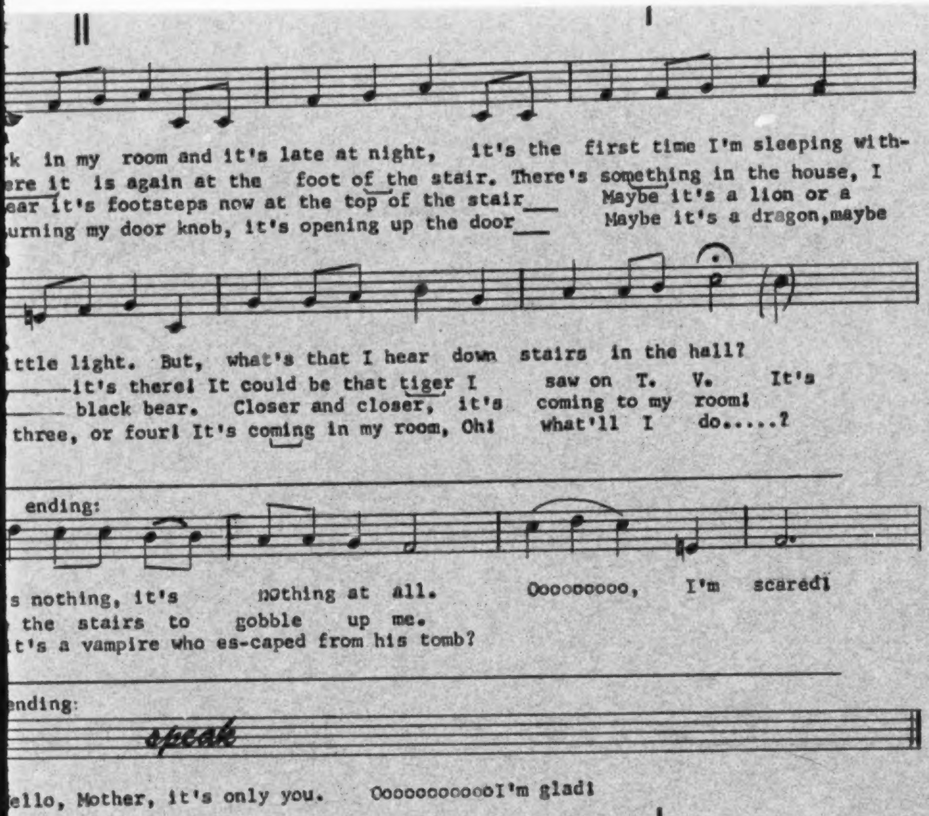
   < >

   Tape record each piece as it is performed to be replayed for interpretive movement by that group (or another group) and for evaluative discussion.

plays
listens
moves
speaks

create
interpret
evaluate

Given the opportunity to perform music, the student will utilize grad
an expressive element.


k in my room and it's late at night, it's the first time I'm sleeping with-
ere it is again at the foot of the stair. There's something in the house, I
ear it's footsteps now at the top of the stair___ Maybe it's a lion or a
urning my door knob, it's opening up the door___ Maybe it's a dragon,maybe
ttle light. But, what's that I hear down stairs in the hall?
___it's there! It could be that tiger I saw on T. V. It's
___ black bear. Closer and closer, it's coming to my room!
three, or four! It's coming in my room, Oh! what'll I do.....?
ending:
s nothing, it's nothing at all. Ooooooooo, I'm scared!
the stairs to gobble up me.
t's a vampire who es-caped from his tomb?
nding:
speak
ello, Mother, it's only you. OooooooooooI'm glad!

using :

pretive
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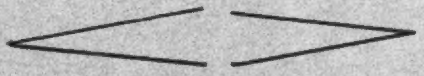
plays
listens
moves
speaks

create
interpret
evaluate

rhythmic compositions using



e opportunity to perform music, the student will utilize graded dynamic changes as
essive element.

CONCEPT/COMPETENCY

Will be able to read and notate tr

Entry Behaviors	Sounds and silences are arranged in patterns of note values which are relatively long and short in duration. Rhythm often has an underlying pulse or beat.	**Materials**	Chart Triang 3 flash

Teacher Tasks	**Enabling Behaviors** STUDENT DOES:	IN ORDER TO:	**Stu**
1. Ask one student to provide a steady beat with a drum.	plays	identify	a ba
Explain that each beat would use a quarter note (♩) in written music. Place quarter notes on the chalkboard. Ask students to clap or move with the beat.	claps moves reads	review	that
2. Start the drum beat again, this time clapping two eighth notes to each beat (♫). Explain that eighth notes are twin or double sounds. Place ♫ under each ♩ on the chalkboard.	listens	review	that
Ask students to clap ♫ as the drums continue the beat.	reads moves	perform	eigh
Ask students to tap their toes with each beat (♩), adding hand clapping of the eighth notes (♫) when the beat is secure.		compare	the
3. Start drum beat again, clapping one half note (𝅗𝅥) to each two drum beats. Chant "clap-out" for each half note to emphasize the "feel" of the second half of the half note. Ask students to imitate. Place a half note above each two quarter notes on the chalkboard.	listens moves	review	that
Ask students to tap their toes to each drum beat (♩), adding hand clapping of the half note (𝅗𝅥) when the beat is secure. Chant "clap-out" for each half note.	listens reads moves chants	compare	the

-CY

Will be able to read and notate traditional rhythms using ♫, ♩, 𝅗𝅥. **Level** 3.4

rns of note values
ation.

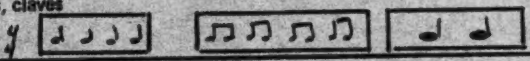
beat.

Materials

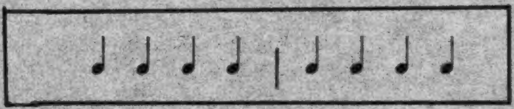
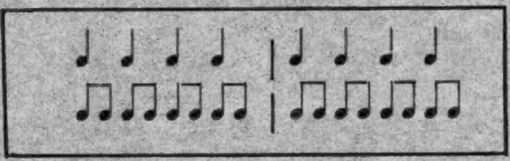
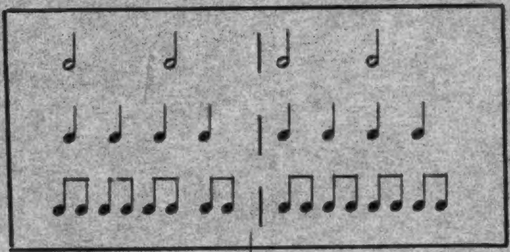
Chart of transparency of poem "Swimming in the Water" (below)

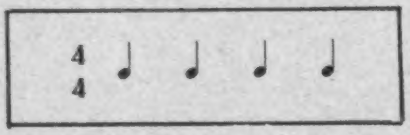
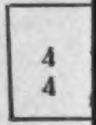
Triangle, drums, claves

3 flash cards:

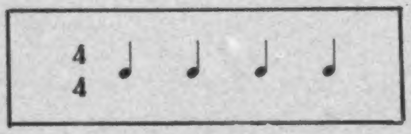
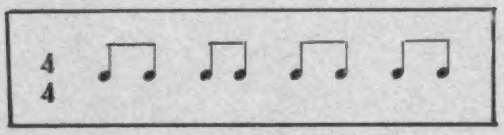
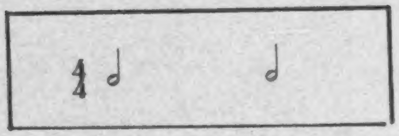


Student

Enabling Behaviors		Learnings
STUDENT DOES:	IN ORDER TO:	
plays	identify	a basic beat.
claps moves reads	review	that this beat is notated as a quarter note (♩). 
listens	review	that there are two eighth notes in each quarter note. 
reads moves	perform compare	eighth notes. the relationship between ♩ and ♫
listens moves	review	that a half note lasts for two beats—twice as long as a quarter note. 
listens reads moves	compare	the relationship between ♩ and 𝅗𝅥.

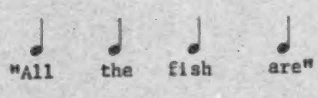
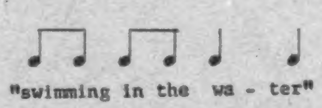
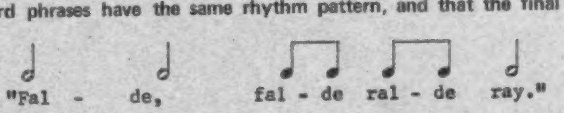
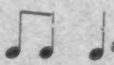
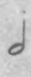
4. GAME: a) Select a student to show the three flash cards. b) Another student begins the drum beat. c) Class (or individual or group within the class) claps the rhythm on the card being shown, changing each time the student leader shows a different card. (With individuals, this can work like an old fashioned "spell-down.")	reads claps  	reinforce
5. Show chart or transparency of the poem, "Swimming in the Water." (Note: The accents should not be written on the student copy.) Teach the poem to the students with vocal accents as indicated.	chants SWIMMING IN THE WATER All the fish are swimming in the water, swimming in the water, swimming in the water, All the fish are swimming in the water, Fal - de, fal-de ral-de ray.	familiarize
6. As a student starts the drum beat, clap the word-rhythm as you read "All the fish are." Ask students to imitate, then notate this part of the poem.	listens claps chants	discover
7. Start drum beat, then clap the word-rhythm as you read "swimming in the water." Ask students to imitate, then notate this part of the poem.	listens claps chants	discover
8. Continue with the remainder of the poem (as above): With the last line, assist the students by chanting "clap-out, clap-out, doub-le doub-le, clap-out."	listens claps chants	discover
9. Use a drum for the beat while one group of students chants. "All the fish are." Add triangle for "swimming in the water" with students chanting words. (These parts continue throughout) Add claves and other students using rhythm and chant for the entire poem.	plays reads chants	perform compare

Given an opportunity to read, play, clap, and chant in response to various no
student will read and notate traditional patterns.

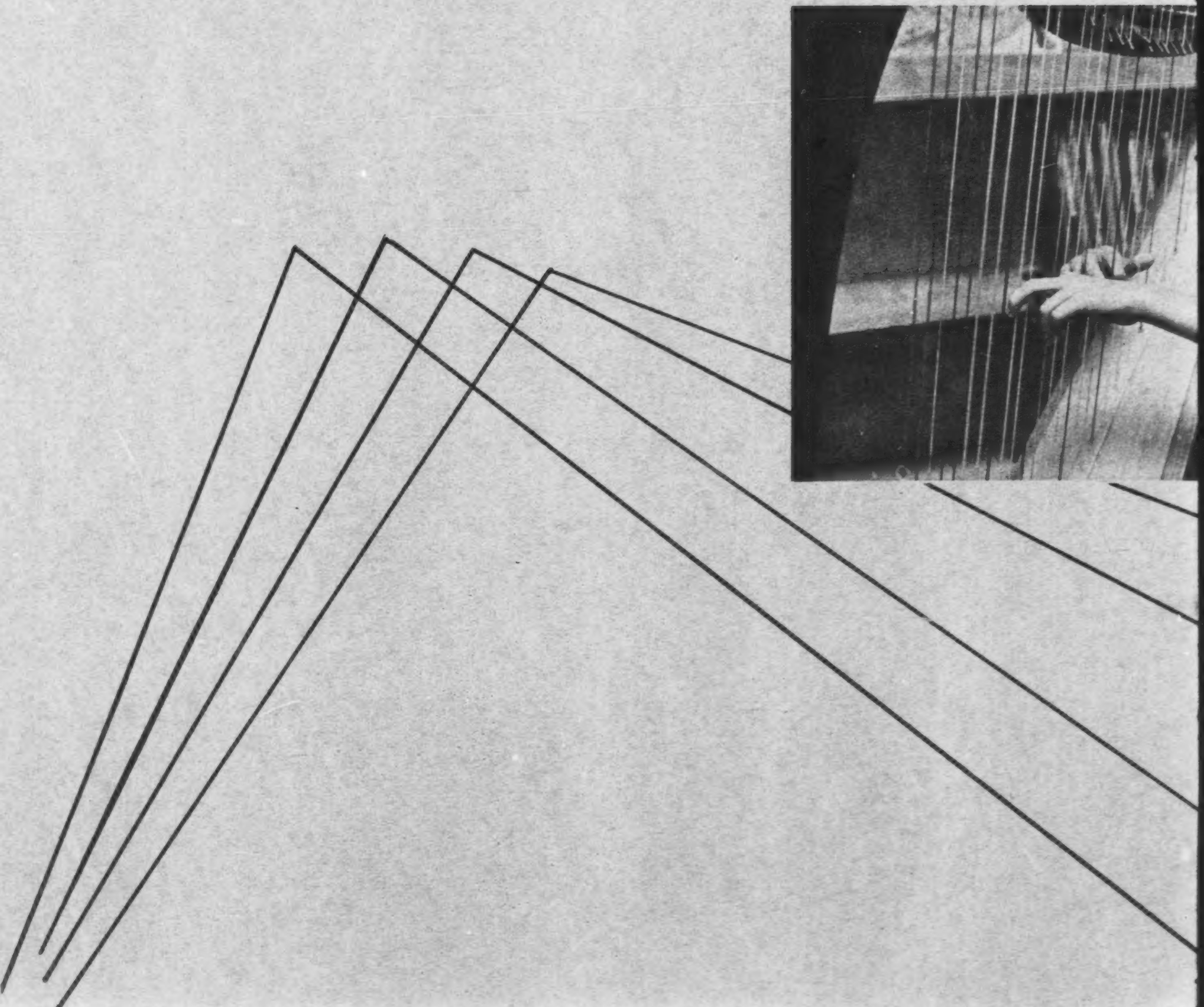
	reads claps	reinforce	ability to read notes.
e rhythm nt leader ashioned			
Water." .) Teach	chants	familiarize	words and rhythm of poem.

SWIMMING IN THE WATER

All the fish are swimming in the water,
swimming in the water,
swimming in the water,
All the fish are swimming in the water,
Fal - de, fal-de ral-de ray.

read "All	listens claps chants	discover	that the word rhythm is: 
mming in	listens claps chants	discover	that the word rhythm is: 
e last line, 'doub-le,	listens claps chants	discover	repeated word phrases have the same rhythm pattern, and that the final phrase is: 
ll the fish	plays reads chants	perform	poem.
ng words.		compare	 and  relationships.
the entire			

an opportunity to read, play, clap, and chant in response to various notational patterns the
t will read and notate traditional patterns.



Third and Fourth Grade boys and girls
experiences by exploring a string instrument

The teacher of Stringed instruments is co
musical concepts, as well as the developmen

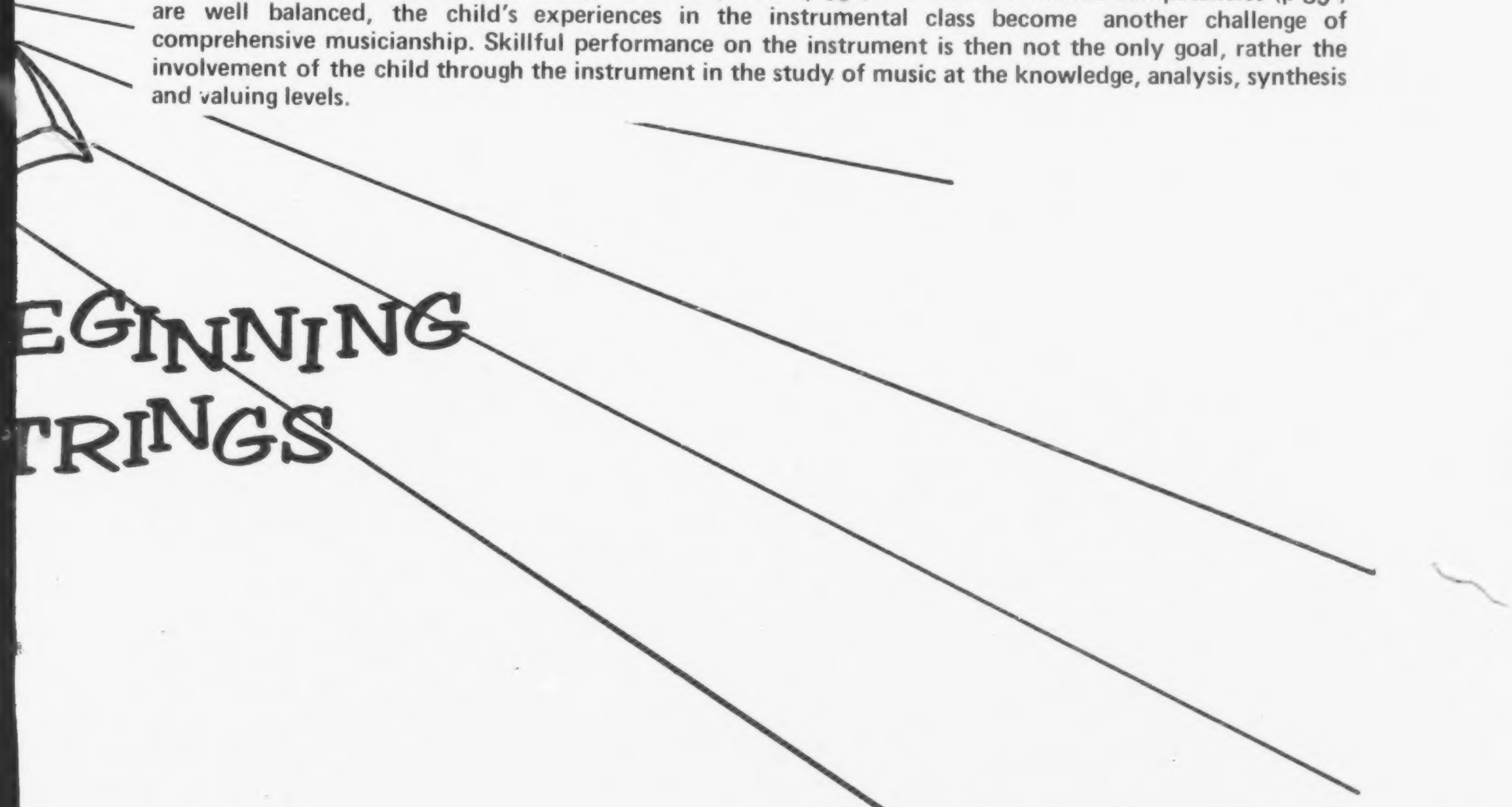
Through a program in which the conceptual
are well balanced, the child's experienc
comprehensive musicianship. Skillful perfor
involvement of the child through the instru
and valuing levels.

BEGINNING STRINGS

Third and Fourth Grade boys and girls should have the opportunity to extend their General Music experiences by exploring a string instrument.

The teacher of Stringed instruments is concerned about the student's acquisition and understanding of musical concepts, as well as the development of skills necessary to perform on the instrument.

Through a program in which the conceptual development (p 90) and the instrumental competencies (p 89) are well balanced, the child's experiences in the instrumental class become another challenge of comprehensive musicianship. Skillful performance on the instrument is then not the only goal, rather the involvement of the child through the instrument in the study of music at the knowledge, analysis, synthesis and valuing levels.



EGINNING TRINGS

THE STUDENT & The I

The student needs guidance when selecting a string instrument for study. The follo
relative to size of the instrument and pupil should be carefully considered when makin

	INSTRUMENT SIZE	LEFT HAND SPAN	RIGHT ARM LENGTH	HEIGHT
Violin	Full	5-6″	over 24″	Not important for the violinist
	3/4	4½-5″	21-24″	
	1/2	4-4¼″	18-21″	
	1/4	3½-4″	under 18″	
Viola	Large	6″ or over	27-30″	Not important for the violist
	Medium	5½″	24-27″	
	Small	5″	at least 24″	
Violoncello	Full	6″	24″	60″ or more
	3/4	5″	22″	56″
	1/2	4″	20″	52″
	1/4	3″	18″	48″
Double Bass	Full	Not used in schools	24″	over 60″
	3/4	6½″	22″	56″
	1/2	5¾″	20″	52″
	1/4	5″		

T & The Instrument

hen selecting a string instrument for study. The following measurements,
t and pupil should be carefully considered when making the selection.

RIGHT ARM LENGTH	HEIGHT
over 24″	Not
21-24″	important
18-21″	for the
under 18″	violinist
27-30″	Not
24-27″	important
at least 24″	for the
	violist
24″	60″ or more
22″	56″
20″	52″
18″	48″
24″	over 60″
22″	56″
20″	52″

Str

	SIZE
Violin	Full 3/4 1/2 1/4
Viola*	Large** Medium Small
Violon-cello	Full 3/4 1/2 1/4
Double Bass	Full (Rare—–3 3/4 1/2 1/4

* All violas ar

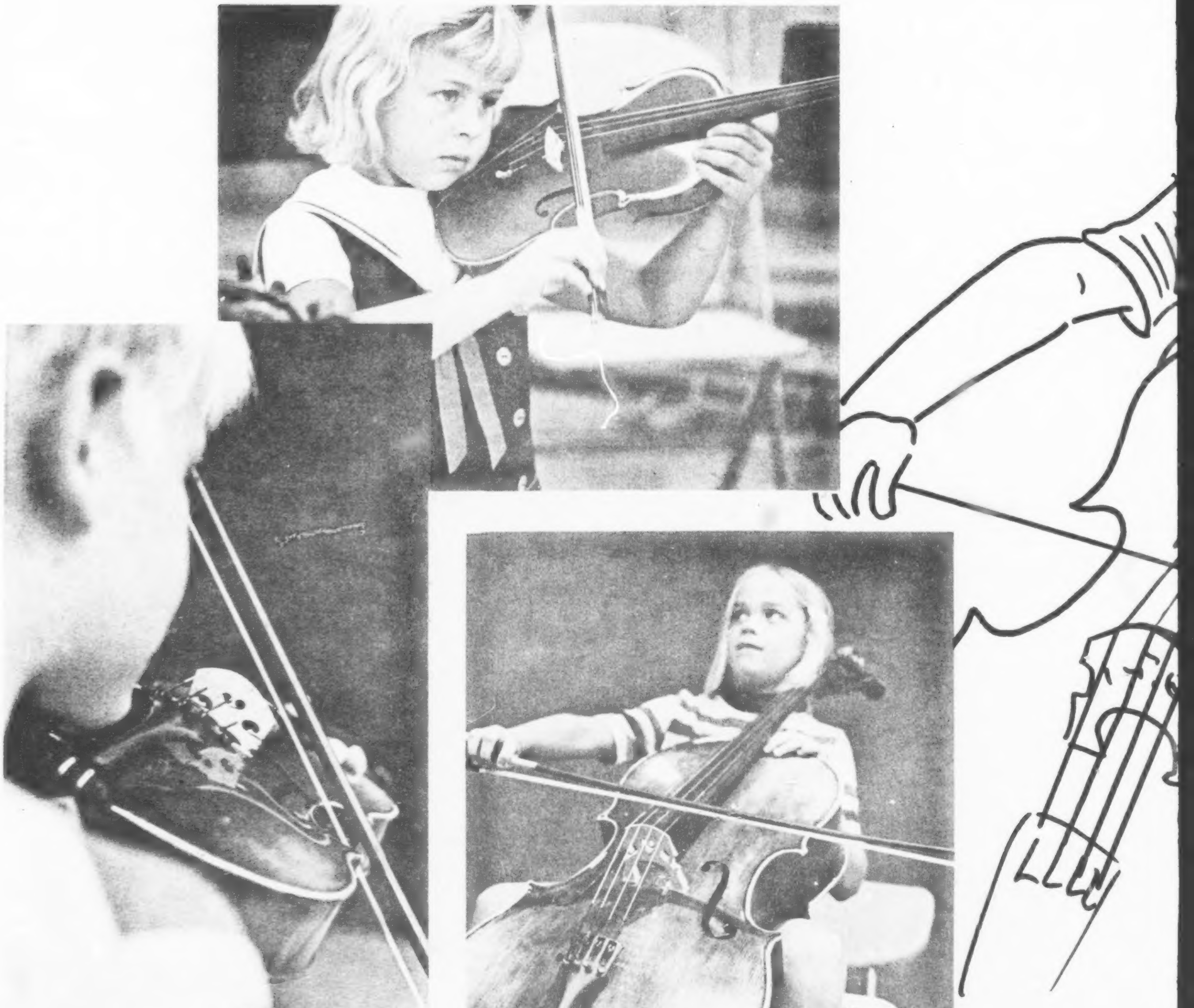
** The bow sti

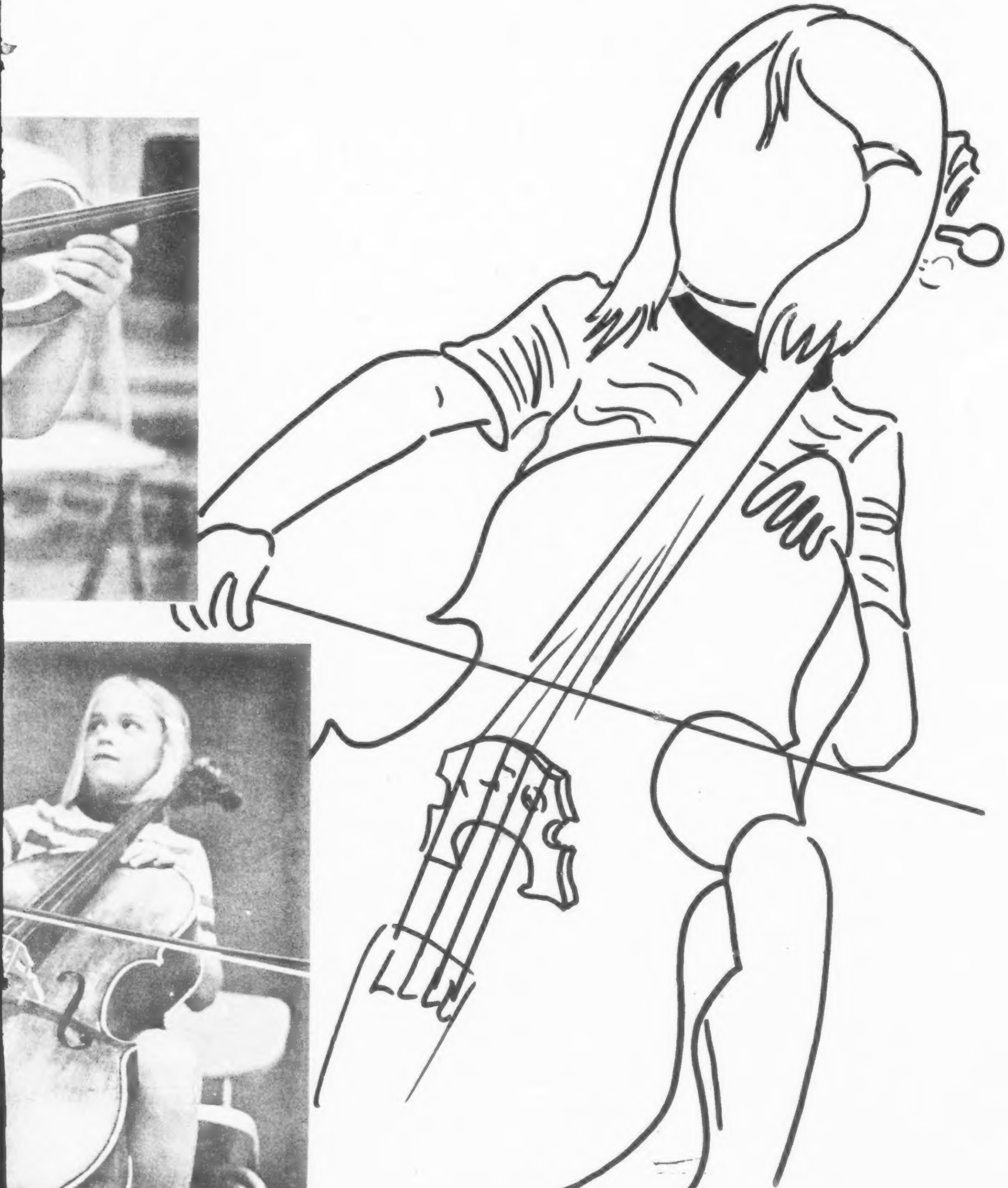
String Choir

	SIZE	STRING LENGTH	BODY LENGTH	BOWHAIR	END-PIN LENGTH
Violin	Full	13″	14″	25″	
	3/4	12″	14″	23″	
	1/2	11″	12″	20-21″	
	1/4	10″	11″	18-19″	
Viola*	Large**		17″	26″	
	Medium		16″	25½″	
	Small		15″ (or less)	25½″	
Violon-cello	Full	27½″	29½″	24″	8-10″
	3/4	25½″	27½″	22½″	6-8″
	1/2	23¾″	25½″	20½″	5-6″
	1/4	21¾″	23½″	18½″	4-5″
Double Bass	Full (Rare—3/4 is usual size for adults)			(German Style Bow)	
	3/4	40½″	43″	22½″	8-10″
	1/2	37″	39″	20″	6-8″
	1/4	33″	35″	18″	5-6″

* All violas are considered "full" size, yet have different back lengths.

** The bow stick and frog are a little heavier for the Viola than for the Violin.





BEGINNING STRING COMPETENCIES

In addition to the experience of the General Music class, the child will know and be able to do the following by the end of the first year.

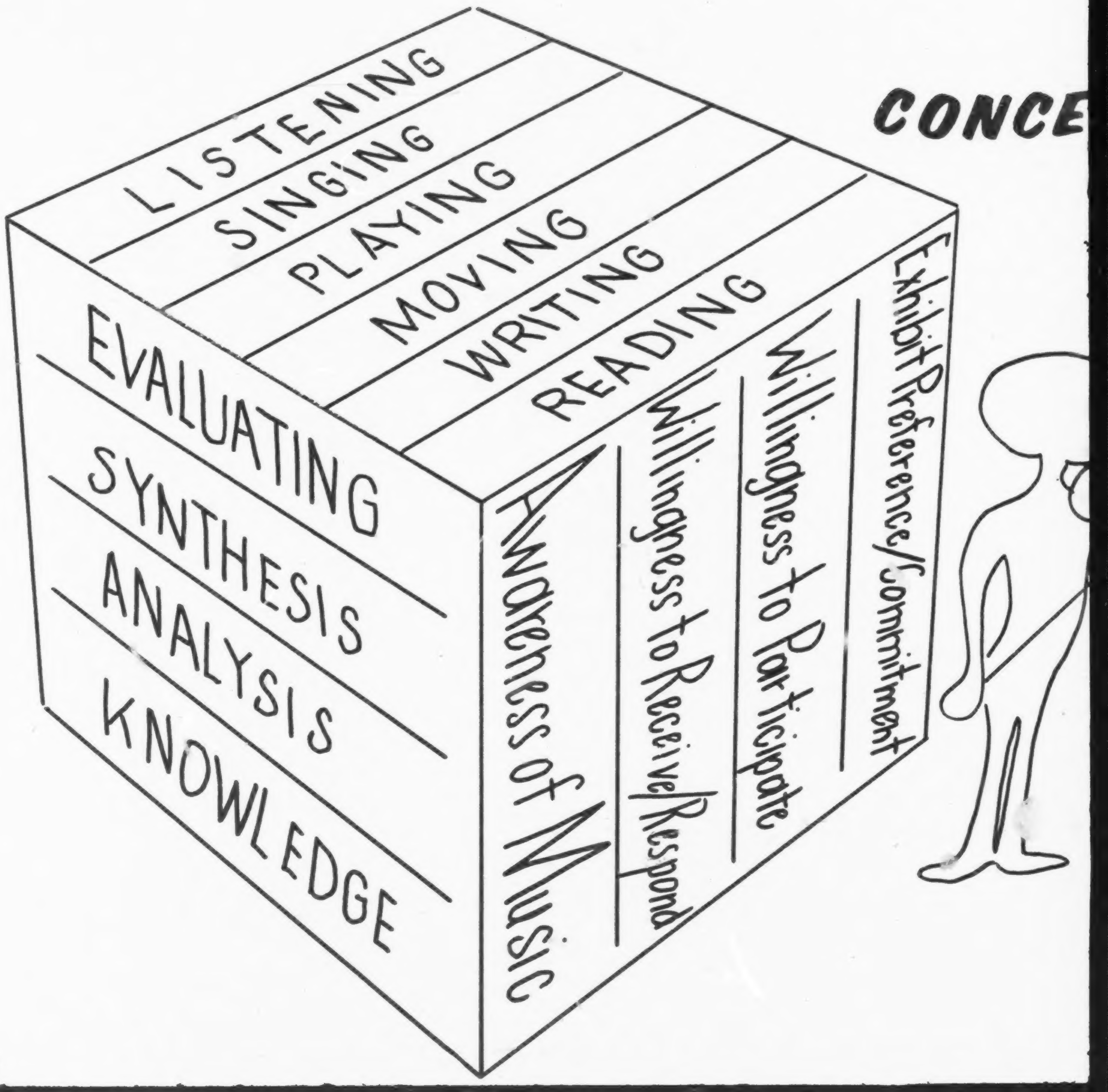
The child will demonstrate:

- appropriate positions for holding the instrument and bow.
- finger patterns for 1/2 and whole steps.
- two ways of producing tone on violin - bowing and pizzicato.
- ability to play appropriate finger patterns for the scales:

D G A C	(Violin)
C D G	(Cello - Viola) position work for cello
G D	(Bass) - position work

- how sharps, flats and naturals modify fingering patterns.
- appropriate bowing techniques in relation to:
    1. Dynamic changes
    2. Legatto - staccato
    3. Tie - slur
- bowing technique in response to down/up symbols.
- ability to recognize when instrument is in tune and is acquiring skills in tuning.
- familiarity with nomenclature of the various parts of the instrument and bow.
- ability to interpret musical symbols found in method book.

CONCE


LISTENING
SINGING
PLAYING
MOVING
WRITING
READING
EVALUATING
SYNTHESIS
ANALYSIS
KNOWLEDGE
Awareness of Music
Willingness to Receive/Respond
Willingness to Participate
Exhibit Preference/Commitment

CONCEPTS-

which are appropriate for 3-4 grade string students are found on page.60.

NG
ADING
Exhibit Preference/Commitment
Willingness to Participate
Willingness to Receive/Respond

THE TEACHER OF STRINGS SETS THE ENVIRONMENT FOR MUSICAL
PLANNING LESSONS IN WHICH THE CHILD EXHIBITS MUSICAL BEHA

Discovers the use of expressive controls when interpreting music study lines or complete compositions.

Chooses appro
on the

Reje

Names notes and positions for playing.

Compares various pitch and timbre differences of string instrum

Differentiates voicing, a
instrumen

Determines if sound matches pitch of another source.

Improvises own pieces usi

Demonstrates proper techniques of bowing,

Conducts classmates either when performing study lines (exercise) of music or full musical compositions.

Distinguishes melodi

Performs with increasing skill on his instrument.

Arranges study lines (exercises) into variou

GS SETS THE ENVIRONMENT FOR MUSICAL GROWTH WHEN
HICH THE CHILD EXHIBITS MUSICAL BEHAVIORS SUCH AS:

erpreting

tions.

Chooses appropriate sounds when expressing a musical idea on the basis of valid information

Rejects a musical idea on the basis of valid information.

arious pitch and timbre differences of string instruments.

Differentiates voicing, as melody moves among the various instruments in simple orchestral pieces.

ource.

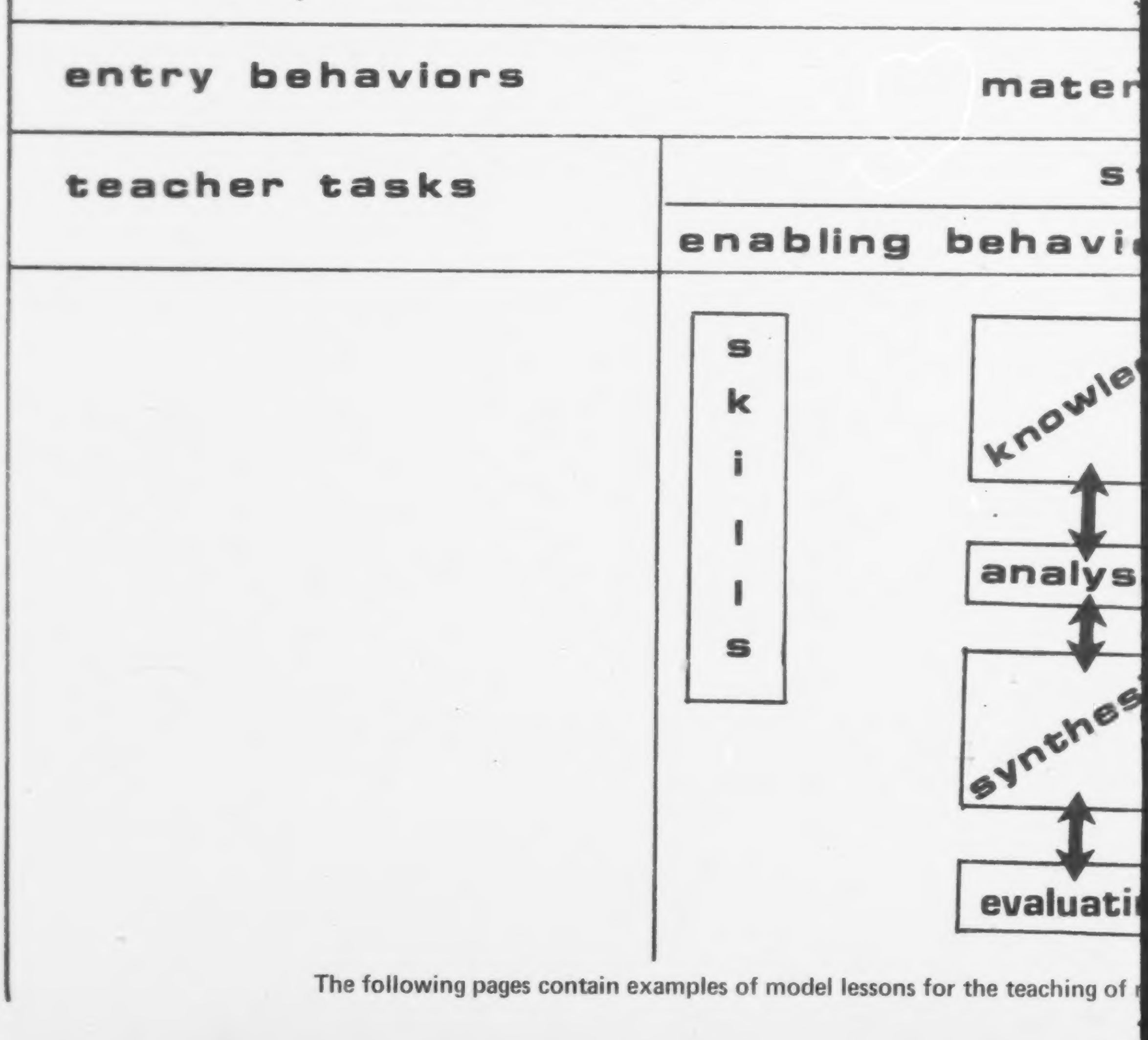
Improvises own pieces using such musical sounds as high-low, loud-soft and long-short.

xercise)

Distinguishes melodic line from harmony.

Arranges study lines (exercises) into various forms (ABA/ABACA).

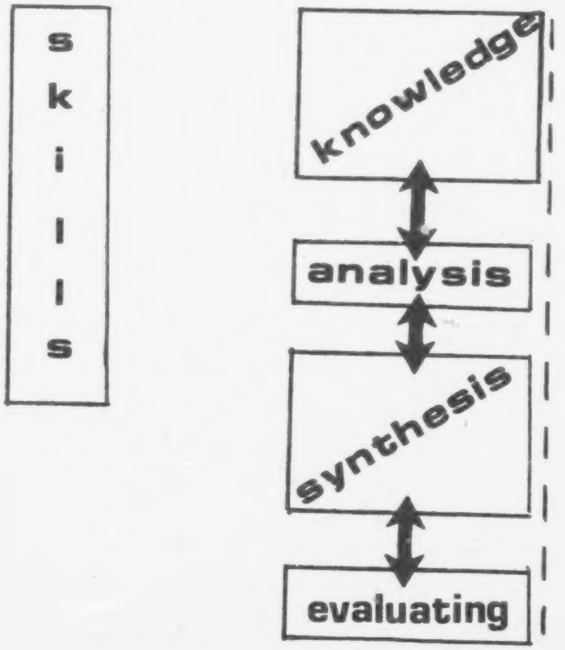
The model for learning is then the same as that used in th
The media through which learning takes place is the strin


concept / competency
entry behaviors
mater
teacher tasks
s
enabling behavi
s k i l l s
knowle
analys
synthes
evaluati

The following pages contain examples of model lessons for the teaching of

The model for learning is then the same as that used in the General Music Classes.
The media through which learning takes place is the string instrument.

etency		level ________
s	materials	
	student	
	enabling behaviors	learning


skills
knowledge
analysis
synthesis
evaluating

es contain examples of model lessons for the teaching of music through playing a string instrument.

CONCEPT/COMPETENCY

Musical Form is determined by the
contrast

Entry Behaviors The student will be able to recognize ABA form in"Twinkle, Twinkle Little Star," and will demonstrate the ability to compose in simple ABA form by combining two possible sound combinations on his instrument.

Materials

Teacher Tasks	Enabling Behaviors STUDENT DOES:	IN ORDER TO:
1. Have the class play "Twinkle, Twinkle."	plays	perform familiarize
2. Ask, "Who can find and sing the two parts of the song that are exactly alike?"	sings discusses	compare
3. Ask, "Who can find and sing the part that is different than what was just sung?"	sings discusses	differentiate
4. Have each student find three different kinds of sounds he can make on his instrument. (explore unconventional ways of producing sounds)	plays	choose create differentiate
5. Ask each child to combine his two favorite sounds into ABA form totaling 15 seconds.	plays	organize
6. Have students notate, using devised notation.	writes	derive
7. Have students perform own or trade compositions among class members!	reads plays	reproduce
8. Class discussion and evaluation of the compositions. Ex: "What did you like best in this one?"	discusses	analyze discriminate

Given the opportunity to explore unconventional ways of producing so
instruments the student will be able to use repetition and contrast to create a

TENCY

Musical Form is determined by the use of repetition and contrast

Level BEGINNING STRINGS

gnize ABA form in"Twinkle, Twinkle
ate the ability to compose in simple
possible sound combinations on his

Materials Instrument

	Student		
	Enabling Behaviors STUDENT DOES:	IN ORDER TO:	**Learnings**
	plays	perform familiarize	himself with the melody.
ctly	sings discusses	compare	like musical phrases.
	sings discusses	differentiate	between like and unlike musical phrases.
on	plays	choose create differentiate	different sound possibilities on his instrument.
orm	plays	organize	sounds into a set time structure.
	writes	derive	a system of recording his composition.
	reads plays	reproduce	the composition.
you	discusses	analyze discriminate	as to the success of each composition.

e opportunity to explore unconventional ways of producing sounds on string
nts the student will be able to use repetition and contrast to create a musical form.

CONCEPT/COMPETENCY

An orchestral instrument has a range which may
or low within a particular family of instruments.

Entry Behaviors String instruments are relatively high or low in pitch

Materials STRING
M. M.
String I

Teacher Tasks	**Enabling Behaviors** STUDENT DOES:	IN ORDER TO:	**Stu**
1. Play and discuss which instrument in the string family has the highest, lowest, next highest, and next lowest sounds.	plays discusses	differentiate compare	violin next
2. Ask students to hold up their instruments in the order of highest to lowest pitch.	observes	determine order	the st way t Vio
3. Ask violin students to play their lowest string, then viola, cello, and bass.	plays	compare	lowes
4. Explain similarity of string instruments to the voice parts of soprano, alto, tenor, and bass.	discusses	compare	in the plays violin plays
5. Ask students to play page 25 of Merle Issac, Book 1, taking different parts of the quartet.	plays	distinguish	four

NCY An orchestral instrument has a range which may be relatively high or low within a particular family of instruments.

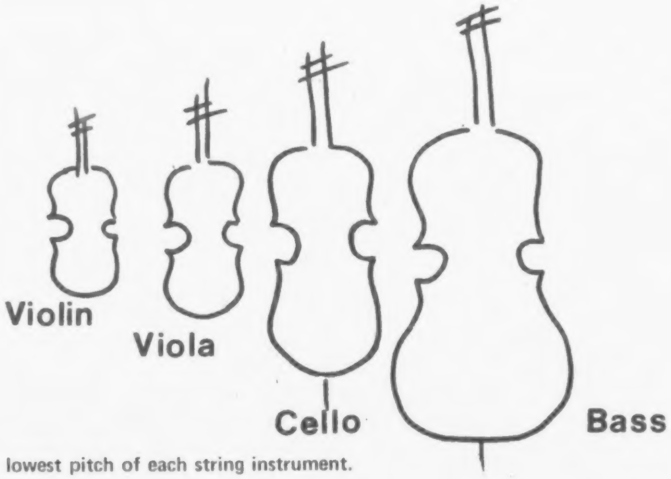
Level BEGINNING STRINGS

low in pitch

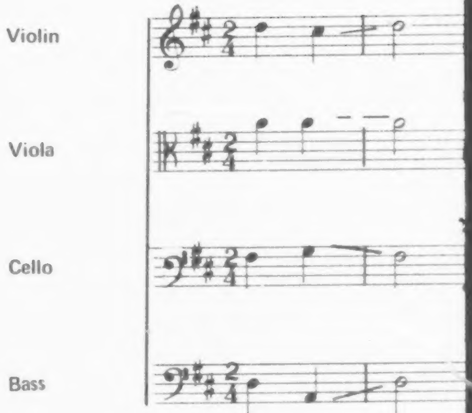
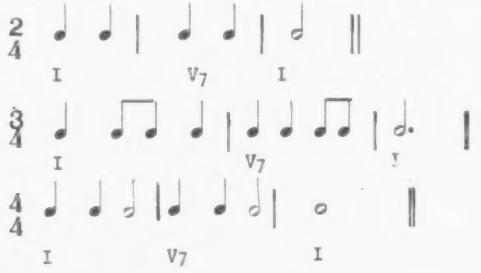
Materials STRING CLASS METHOD, by Merle Issac
M. M. Cole Publishing Co. - Violin, Viola, Cello, and Bass
String Instruments

Student

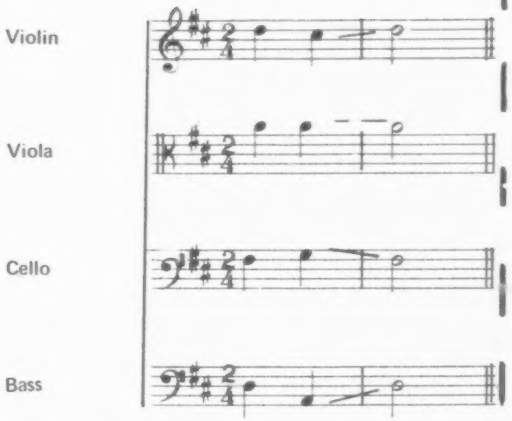
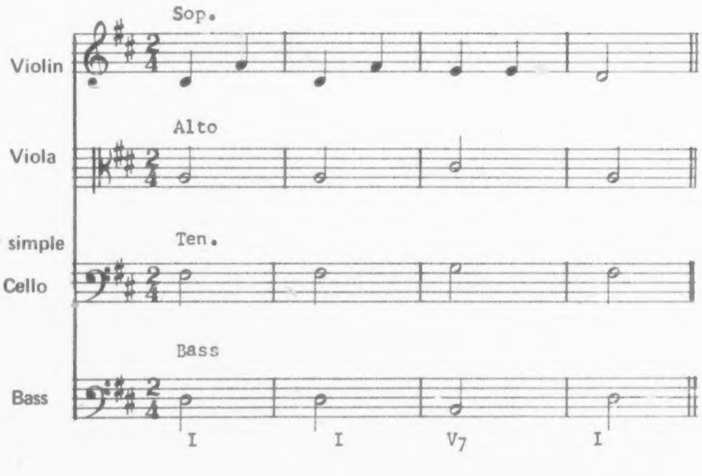
Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Learnings
plays discusses	differentiate compare	violin can play highest pitch, bass lowest, viola next highest, and cello the next lowest.
observes	determine order	the string instruments compare from highest to lowest in pitch in the same way they compare in size.



plays	compare	lowest pitch of each string instrument.
discusses	compare	in the orchesta the violin usually plays soprano, viola plays alto, (cello plays alto) cello plays tenor, and bass plays bass. In the string quartet 1st violin plays soprano, 2nd violin plays alto, viola plays tenor and cello plays bass.
plays	distinguish	four part harmony for string choir.

6. Explain the structure of the tonic and dominant seventh chords in the key of D. Ask student to write the I & V7 chords in D, placing the violin tone on the soprano, viola - alto, cello - tenor, and bass - bass.	listens writes	arrange
		
7. Ask student to play chords written above in different rhythms. 	plays	improvise
8. Guide children in creating harmony for simple melody using I, V7, & I in key of D.	writes	compare
9. Ask children to play original exercise.	plays	identify

As the result of the above experiences the student will know that orc
have a range which may be relatively high or low within a particular fam

ords in the placing the bass.	listens writes	arrange	string instrument placement of pitch using I, V_7, I chords in the key of D.
	 Violin Viola Cello Bass		
ns .	plays	improvise	different rhythms using I & V_7 in key of D.
V_7, & I in	writes	compare	harmony for simple melody.  Sop. Violin Alto Viola Ten. Cello Bass Bass I I V_7 I
	plays	identify	chord changes of I, V_7 & I in key of D.

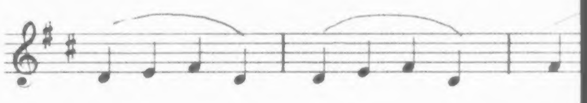
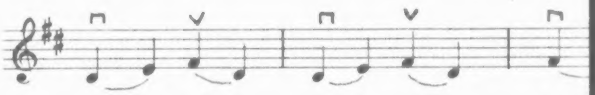
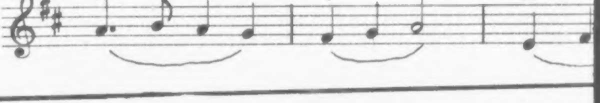
the result of the above experiences the student will know that orchestral instruments
e a range which may be relatively high or low within a particular family of instruments.

CONCEPT/COMPETENCY Similar phrases usually use similar bowing techniques.

Entry Behaviors Be familiar with several slurring techniques

Materials String Instru

Stude

Teacher Tasks	Enabling Behaviors STUDENT DOES:	IN ORDER TO:	
1. Ask students to identify phrases and phrase segments which are alike in "Brother John."	reads 	identify	phrases
2. Teacher domonstrates proper slurring and bowing techniques of phrase segments in "Brother John."	listens 	observe	proper s
3. Ask students to perform phrases and sections as demonstrated .	reads plays	imitate	bowing
4. Ask students to mark bowing and to play "London Bridge."	reads marks plays 	analyze	proper b

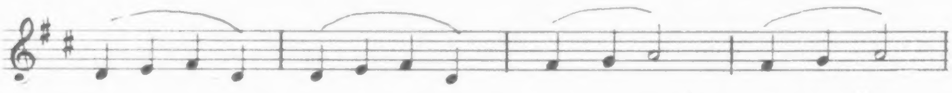
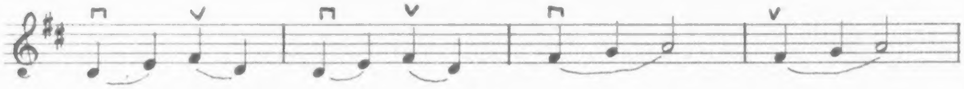
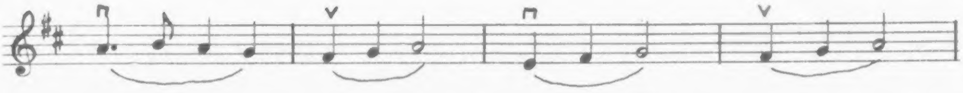
Evaluation - As the result of the above experiences the student will be able to identify simila phrases and phrase segments and to apply the appropriate bowings.

CY Similar phrases usually use similar bowing techniques.

Level BEGINNING STRINGS

Materials String Instruments

Student

Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Learnings
reads	identify	phrases and phrase sections.
		
listens	observe	proper slurring and bowing techniques.
		
reads plays	imitate	bowing style.
reads marks plays	analyze	proper bowing and phrase style for "London Bridge."
		

sult of the above experiences the student will be able to identify similar
nd phrase segments and to apply the appropriate bowings.

CONCEPT/COMPETENCY

When instruments are played in different
different timbres.

Entry Behaviors Experimenting with producing a variety of timbres with violin, viola, cello, and bass. (Use of pizzicato and legato (arco) bowing technique)

Materials

Teacher Tasks	Enabling Behaviors STUDENT DOES:	 IN ORDER TO:
1. Ask students to listen to the Strauss "Pizzicato Polka" and the 2nd Movement of the Haydn "Emperor String Quartet."	listens	identify
2. Demonstrate pizzicato technique and legato bowing techniques.	listens observes	discriminate
3. Demonstrate correct pizzicato technique on simple D scale patterns. Ask students to imitate.	plays	imitate
4. Demonstrate slow bow technique and ask students to imitate.	plays	review
5. Teacher performs pizzicato and legato bowing on characteristic pieces.	plays	choose judge
6. Ask students to perform "The Jolly Farmer" with both pizzicato and legato bowing, choosing the appropriate techniques for each section of the piece.	plays	produce choose

As the result of the above activities students will be able to choose the ap
timbre for performance of "The Jolly Farmer."

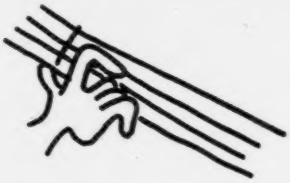
TENCY When instruments are played in different ways, they produce different timbres.

Level BEGINNING STRINGS

variety of timbres with violin, viola,
ato and legato (arco) bowing technique)

Materials String Instruments

	Student		
	Enabling Behaviors STUDENT DOES:	IN ORDER TO:	**Learnings**
2nd	listens	identify	the difference in timbre of plucked (pizzicato) and bowed (arco) tones in compositions played on the same instrument.
	listens observes	discriminate	between pizzicato and legato techniques.
Ask	plays	imitate	pizzicato technique.
	plays	review	slow bow (legatto) technique.
	plays	choose judge	proper style of performing for appropriate composition.
d of	plays	produce choose	appropriate timbre for performance.

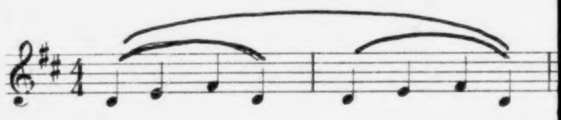
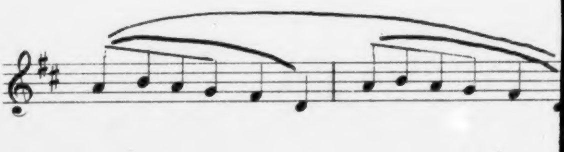


esult of the above activities students will be able to choose the appropriate
for performance of "The Jolly Farmer."

CONCEPT/COMPETENCY Identify and produce melodic sequences in music

Entry Behaviors Be able to recognize patterns

Materials String
Learn

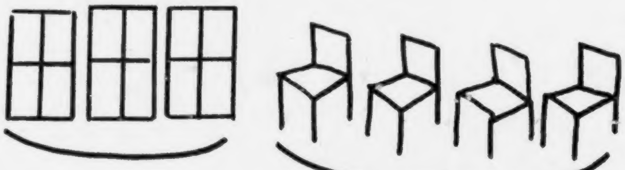
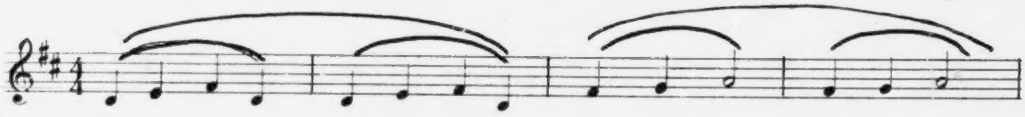
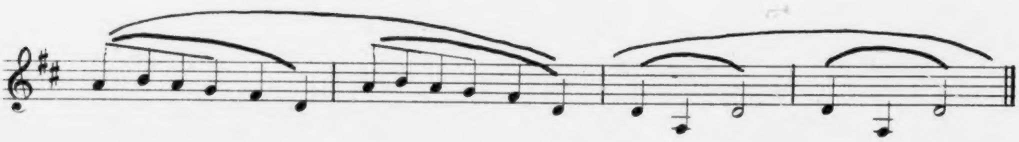
Teacher Tasks	**Stu**		
	Enabling Behaviors STUDENT DOES:	IN ORDER TO:	
1. Ask students to identify repeated patterns (sequence) around the room.	observes	identify	rep
2. Ask students to identify sequences on the printed page.	observes 	identify	seq
3. Teacher demonstrates a tonal sequence.	observes 	identify	to
4. Ask the students to play the same example.	plays	express	so

NCY Identify and produce melodic sequences in music.

Level BEGINNING STRINGS

Materials String Instruments
Learn to Play, Violin and Viola, method books by Ralph Matesky

Student

Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Learnings
observes	identify	repeated patterns in form, design and furnishings. 
observes	identify	sequences in "Brother John." 
observes	identify	tonal sequences. 
plays	express	sounds of a tonal sequence.

5. Ask students to play the same sequences on different strings.	plays	compare
6. Ask students to create different melodic sequences, having other students imitate.	plays	create
7. Have students play "Learn and Play", lesson 32, picking out the sequences.	listens plays reads	observe learn

Evaluation - As the result of the above experiences the studen
be able to identify the melodic sequences in melo

	plays	compare	pitch differences when using the same sequence.
her	plays	create	new melodic sequences.
the	listens plays reads	observe learn	the ability to identify and play melodic sequences.

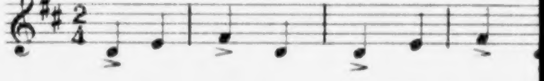
Evaluation - As the result of the above experiences the student will be able to identify the melodic sequences in melodies.

CONCEPT/COMPETENCY

Music is made up of strong and weaker pulses

Entry Behaviors	Students are playing in the keys of G & D with the meters of $\frac{2}{4}$, $\frac{3}{4}$, & $\frac{4}{4}$	**Materials**	STRIN Issac, M. String I

Teacher Tasks	Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Stud
1. Teacher plays 4 measures of "Jolly Fellow" (p. 39) $\frac{4}{4}$ (or other $\frac{4}{4}$ selection). Ask student to listen and determine which of the 4 beats are strong and which are weak.	listens	determine	stronger weak be
2. Ask children to play "Jolly Fellow," using very slight pressure on bow ("leaning into" the stick with forefinger) for stronger pulses on 1st & 3rd beats.	plays	demonstrate	correct
3. Ask children to look on next page, (p.40) observing $\frac{2}{4}$ meter and deciding which beat is strongest.	reads	determine	that th
4. Ask children to play "Are You Sleeping" as a round — stressing the strong beat.	plays	produce	strong p
5. Suggest that $\frac{2}{4}$ meter is like saying the word "mu-sic" (ONE-two). Have children repeat the word several times and identify other 2 syllable words.	verbalizes	express	pulse o
6. Ask the students to play the scale of D in $\frac{2}{4}$ (DD, EE, etc.). As they are playing ask them to determine and demonstrate the natural strong beat (on one).	plays	determine	strong



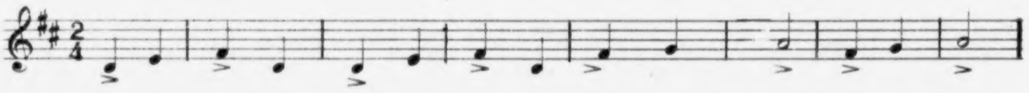
NCY Music is made up of strong and weaker pulses

Level BEGINNING STRINGS

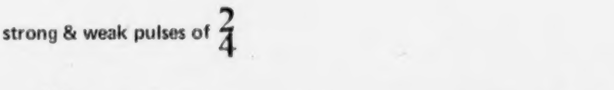
D with the meters	**Materials**	STRING CLASS METHOD, by Merle Issac, M. M. Cole Publishing Co. - Violin, Viola, Cello, and Bass String Instruments

Student

Enabling Behaviors STUDENT DOES:	IN ORDER TO:	**Learnings**
listens	determine	stronger pulse of $\frac{4}{4}$ is on count 1, with second strongest pulses on count 3 (2 & 4 are weak beats).
plays	demonstrate	correct bow pressure or playing strong pulses.
reads	determine	that the strong pulse in $\frac{2}{4}$ is on count 1 and the weak pulse is on count 2.
plays	produce	strong pulse on one in $\frac{2}{4}$



verbalizes	express	pulse of "mu-sic" and other two syllable words.
plays	determine	strong & weak pulses of $\frac{2}{4}$



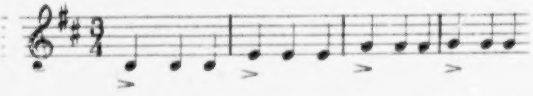
7. Suggest that meter is like saying "tri-po-let" (one-two-three). Have children repeat the word several times and identify other two syllable words.	verbalizes	express
8. Ask students to play the scale of D in 3 (DDD, EEE, FFF, ETC.). As they are playing ask them to determine and demonstrate the natural strong beat (on one).	plays	determine
9. Ask children to verbalize their own name to decide which rhythm pattern it fits.	verbalizes	differentiate
	Ex.	$\frac{2}{4}$ Alice 1 2 > $\frac{3}{4}$ Jennifer 1 2 3 > $\frac{4}{4}$ Mary 1 >
10. Ask children to choose two open strings and to play their own name in rhythmic notation.	plays	improvise
11. Instruct the rest of the class to echo these rhythm patterns	plays	imitate

As a result of the above activities the students will know and
demonstrate that strong and weak pulses occur in the following

$\frac{4}{4}$ 1 & 3 are strong and 2 & 4 are weak

$\frac{3}{4}$ 1 is strong and 2 & 3 are weak

$\frac{2}{4}$ 1 is strong and 2 is weak

ree). Have two syllable	verbalizes	express	pulse of the word "tri-po-let" and other 3 syllable words.
F, ETC.). As e the natural	plays	determine	strong and week pulses of $\genfrac{}{}{0pt}{}{3}{4}$ 
hich rhythm	verbalizes	differentiate	ryhthm pattern and pulse of name.
	Ex. $\genfrac{}{}{0pt}{}{2}{4}$ Alice 1 2 > $\genfrac{}{}{0pt}{}{3}{4}$ Jennifer 1 2 3 > $\genfrac{}{}{0pt}{}{4}{4}$ Maryanna 1 2 3 4 >		
eir own name	p'	improvise	rhythmic pulse using names of students on open strings.
ns	plays	imitate	rhythm patterns.

As a result of the above activities the students will know and be able to demonstrate that strong and weak pulses occur in the following manner:

$\genfrac{}{}{0pt}{}{4}{4}$ 1 & 3 are strong and 2 & 4 are weak

$\genfrac{}{}{0pt}{}{3}{4}$ 1 is strong and 2 & 3 are weak

$\genfrac{}{}{0pt}{}{2}{4}$ 1 is strong and 2 is weak

CONCEPT/COMPETENCY

Student should know how loud and soft tones are pr
the placement and use of the bow; its relative closene
bridge or finger board.

Entry Behaviors Sounds are relatively loud or soft.

Materials instruments

Teacher Tasks	Stude		
	Enabling Behaviors		
	STUDENT DOES:	IN ORDER TO:	
1. Ask students to discuss the difference between loud and soft sounds. Teacher performes an example (or plays a recording) of solo literature with soft and loud passages. Teacher discusses the use of p & f.	discusses listens p = piano = soft f = forte = loud	identify	soft an
2. Teacher demonstrates that soft tones are produced with the bow positioned near the finger board, using a lighter stroke.	observes listens	recognize	that soft
3. Teacher demonstrates that loud, full tones are produced with the bow positioned near the bridge, using a heavier, longer stroke.	observes listens	recognize	that lou
4. Ask students to demonstrate loud and soft tones moving the bow to the proper placement, using sustained bow motion.	listens plays	produce compare	loud an motion.
5. Ask student to play loud and soft (f & p) tones using different amounts of pressure on the bow.	plays	compare	tone di pressure
6. Ask students to demonstrate the use of p & f while performing a familiar composition	plays	demonstrate	loud and

Evaluation - As the result of experiences with the above processes students will know
"sounds are relatively loud and soft."

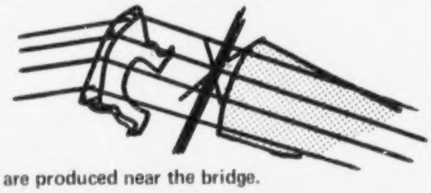
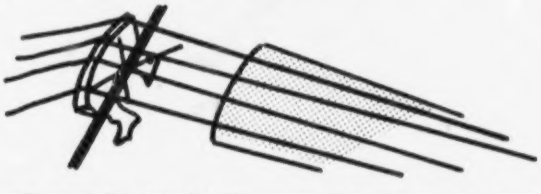
NCY

Student should know how loud and soft tones are produced through the placement and use of the bow; its relative closeness to the bridge or finger board.

Level BEGINNING STRINGS

Materials instruments

Student

Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Learnings
discusses listens	identify	soft and loud passages.
p = piano = soft f = forte = loud		
observes listens	recognize	that soft tones are produced near the fingerboard. 
observes listens	recognize	that loud tones are produced near the bridge. 
listens plays	produce compare	loud and soft tones by changing placement of bow, using sustained bow motion.
plays	compare	tone differences by using different amounts of the bow with varying pressure.
plays	demonstrate	loud and soft.

the result of experiences with the above processes students will know that
unds are relatively loud and soft."

CONCEPT/COMPETENCY

Ability to combine patterns into pie

Entry Behaviors Ability to play simple tunes in $\frac{4}{4}$ on the D string in the key of D

Materials

Teacher Tasks	Enabling Behaviors STUDENT DOES:	IN ORDER TO:
1. Teacher asks students to listen and to identify rhythm and melody pattern the teacher plays on the violin.	listens reads	identify
2. Teacher asks students to listen and to identify rhythm and melody pattern No. 2 that the teacher plays on the violin.	listens reads	identify
3. Ask children to play melody No. I.	plays	demonstrate
4. Ask children to play melody No. 2.	plays	demonstrate
5. Ask children to identify the parts of the castle and describe its form.	looks	identify
6. Ask children to arrange the melodies in: A B A form and to play them.	arranges plays	demonstrate

Evaluation - As the result of experiences with the above processes students will
two melodies in A B A form comprises simple A B A form in mus

TENCY

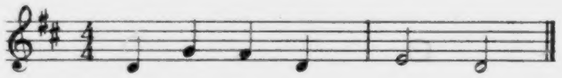
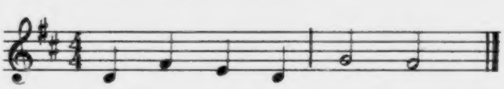
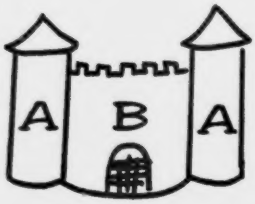
Ability to combine patterns into pieces

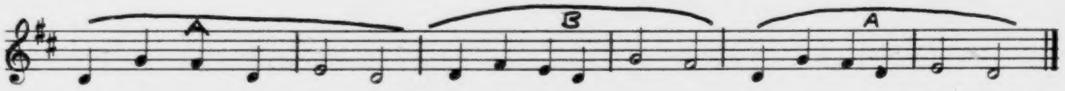
Level BEGINNING STRINGS

n $\frac{4}{4}$ on the D string in the key of D

Materials String instruments

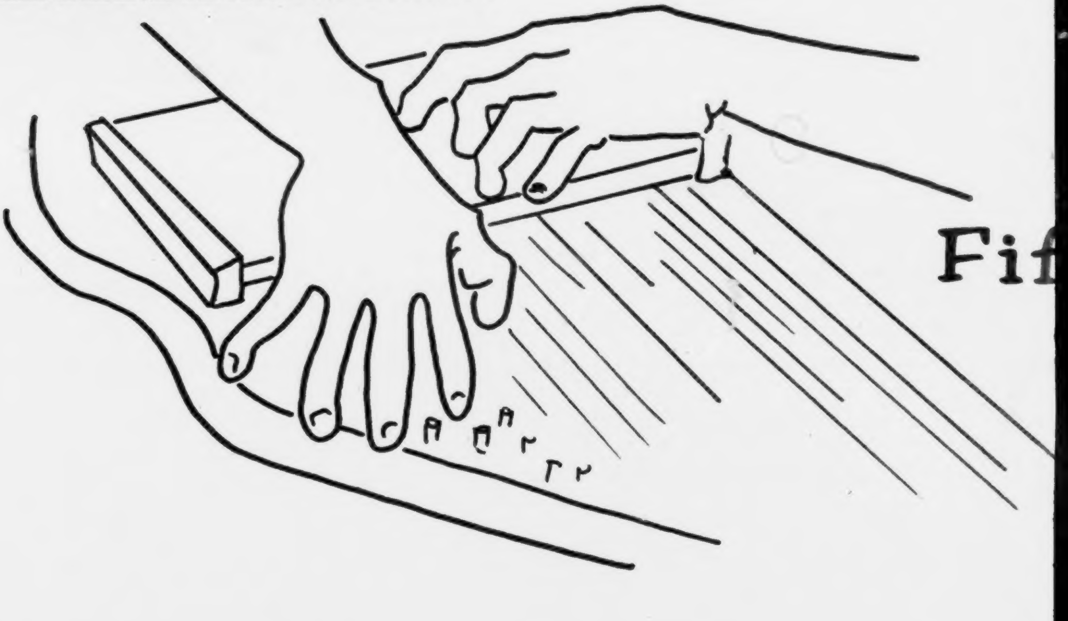
Student

	Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Learnings
	listens reads	identify	melody and rhythm pattern. 
lody	listens reads	identify	2nd melody and rhythm pattern. 
	plays	demonstrate	melody No. 1.
	plays	demonstrate	melody No. 2.
m.	looks	identify	
hem.	arranges plays	demonstrate	form (A B A) form in music.



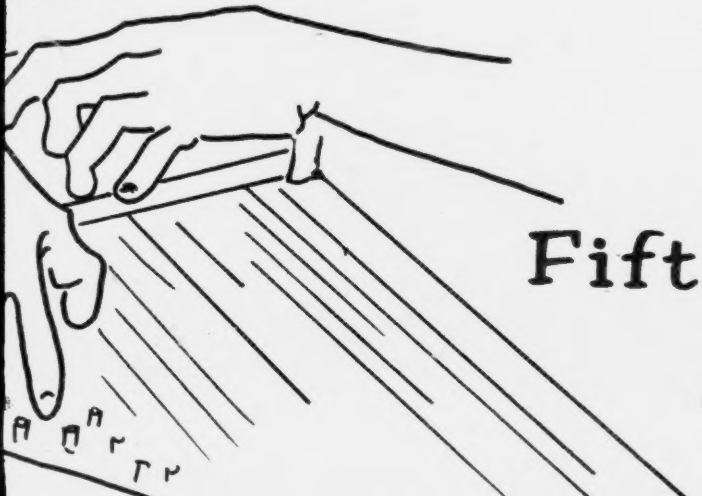
As the result of experiences with the above processes students will know that combining two melodies in A B A form comprises simple A B A form in music.

Identifying
Musical



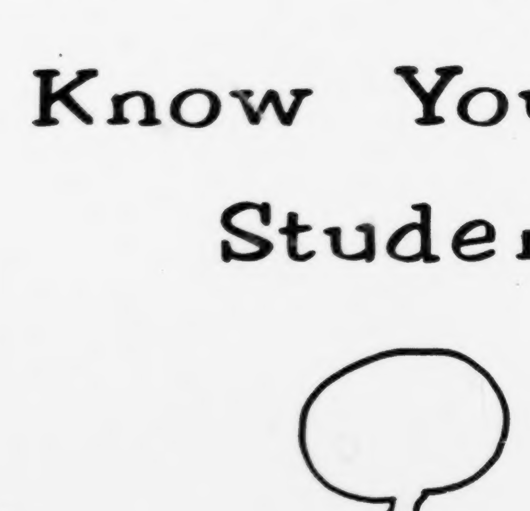
Fif

Identifying & Developing Musical Behaviors



Fifth and Sixth Grades

Know Your Students



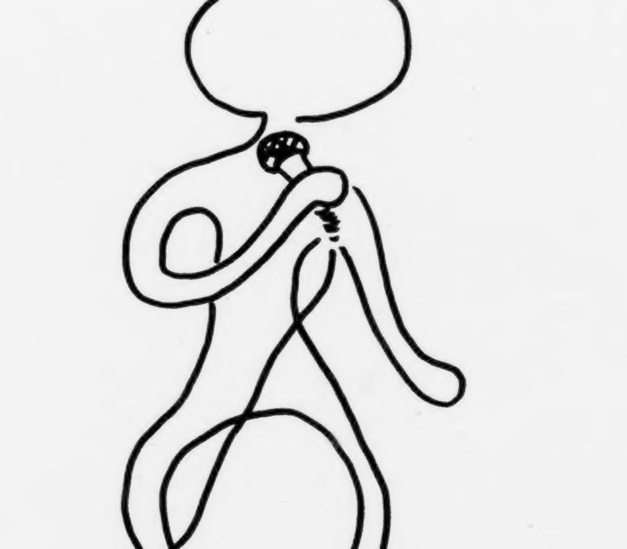
10 yrs.

ten

- loves outdoor gross motor games.
- man of more action than though
- animals, pets in particular, are of gr
- fears at low ebb.
- most universal emotional expressio
- tends to cover up any"hurt feelings
- is casually sure of himself.
- likes to complete a task but not enl
- not time for deep growing, rather everything."
- moves through quicker superficial v
- thinks in broad general terms of pea
- "secret," "mystery" are key word
- needs many friends all the time.
- play is paramount in his life; school
- likes to construct.
- clubs of all kinds are strong (tomorrow").
- is becoming aware of responsibilitie
- makes some of his own decisions.
- now more ruler than ruled.

ten

- loves outdoor gross motor games.
- man of more action than thought.
- animals, pets in particular, are of great interest.
- fears at low ebb.
- most universal emotional expression is anger.
- tends to cover up any"hurt feelings."
- is casually sure of himself.
- likes to complete a task but not enlarge upon it.
- not time for deep growing, rather wide expanding, various experience, "he wishes to try everything."
- moves through quicker superficial world of thought rather than deeper feelings.
- thinks in broad general terms of peace on earth, good health, happiness.
- "secret," "mystery" are key words for interest.
- needs many friends all the time.
- play is paramount in his life; school and routines are considered interruptions.
- likes to construct.
- clubs of all kinds are strong (however, may be quite fluid "here today, gone tomorrow").
- is becoming aware of responsibilities that going out into the world demands.
- makes some of his own decisions.
- now more ruler than ruled.



11 yrs.

eleven

- increased motor activity; incessant body
  of inner changes, seething).
- talks with speed, lack of restraint in voice
- self-conscious.
- may revert to earlier stage of falling down
- resists work; spends energies in finding wa
- unaccountable shifts in mood; fidgety,
  and sulky.
- may re-stabilize himself after a fit of
  possession.
- acts most positively away from home.
- is aware he has a disposition.
- needs a simplified program, more time for
- when he works, he works intensively some
- spontaneous and immediate in his express
- afraid to be alone. . .does not talk about h
- more vulnerable about his feeling than at
- needs love, but approach must be his, not
  of affection.
- can be very good for a spell then very bad
- humor is expanding.
- can pull together better on a business like
- often dreams of the stage as a career.
- spends little time in room, is constantly
  going to do now?"
- does not like to be demanded of or critici
- rarely chooses to be alone; is forever in
  on badly with both parents and siblings.
- comes to school chiefly because of other
- prefers a tough teacher "one who do
  endearing facts is if teacher occasionally
  personal basis (choose a moment when s
  before the group).
- has real difficulty getting up in the morni
- fatigues rapidly.
- is adamant on subject of fairness.
- more concerned about self protection tha
- is indignant about cheating and stealing.

eleven

- increased motor activity; incessant body activity and expenditure of energy (outer signs of inner changes, seething).
- talks with speed, lack of restraint in voice.
- self-conscious.
- may revert to earlier stage of falling down, breaking things.
- resists work; spends energies in finding ways to get out of it.
- unaccountable shifts in mood; fidgety, disagreeable, resentful, argumentative, insolent, and sulky.
- may re-stabilize himself after a fit of temper by generously giving away a prized possession.
- acts most positively away from home.
- is aware he has a disposition.
- needs a simplified program, more time for play and sports.
- when he works, he works intensively sometimes to point of exhaustion.
- spontaneous and immediate in his expressions, leaving no doubt as to how he feels.
- afraid to be alone. . .does not talk about his fear.
- more vulnerable about his feeling than at ten, will go off and cry by himself.
- needs love, but approach must be his, not mothers; is embarrassed by public expressions of affection.
- can be very good for a spell then very bad.
- humor is expanding.
- can pull together better on a business like bargain basis "If you do this. .I'll do that."
- often dreams of the stage as a career.
- spends little time in room, is constantly with family interrupting with "What are we going to do now?"
- does not like to be demanded of or criticized.
- rarely chooses to be alone; is forever in midst of family circle, even though he may get on badly with both parents and siblings.
- comes to school chiefly because of other "kids" being there.
- prefers a tough teacher "one who doesn't treat us like babies"; one of the most endearing facts is if teacher occasionally cracks a joke; likes to be teased by teacher on a personal basis (choose a moment when she has his attention alone and not expose him before the group).
- has real difficulty getting up in the morning.
- fatigues rapidly.
- is adamant on subject of fairness.
- more concerned about self protection than truth.
- is indignant about cheating and stealing.

Behavior Bank (Concept

the child will:

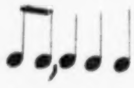
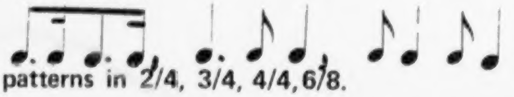
		express and interpret mu	
		Listening	**Singing**
understand and organize	Pitch	. hear that an orchestral instrument has a range which may be high or low in relation to other orchestral instruments. . identify by range; soprano, alto, tenor, and bass. . identify music that is organized in major, minor, pentatonic, whole tone, twelve tone, and devised scales. . become aware of scale patterns used in other modes such as Dorian and Aeolian. . hear when harmonies are by 3rds and/or 6ths.	. further extend his singing range. . be able to sing intervals of increasin difficulty. . further develop a tonal memory by repeatin longer melodic phrases with accuracy. . be able to sing accurately, melodies in the major, minor, pentatonic, whole tone and devised scales when they occur in the song material. . continue to acquire a repertoire of heritage, folk, and art songs from different times and places. . be able to maintain a simple harmony part. . develop the ability to harmonize by 3rds and 6ths.
	Duration	ecognize the use of polymeters, polyrhythms nd syncopation in compositions.	. develop increasing skills in singing songs containing rhythm patterns of greater length and complexity. . be able to accurately sing simple syncopated rhythms. . be able to accurately sing rhythms which occur in combination with or contrast to other rhythms.

ank (Concept/Competency)

ss and interpret musical ideas

Singing	Playing
- further extend his singing range. - be able to sing intervals of increasing difficulty. - further develop a tonal memory by repeating longer melodic phrases with accuracy. - be able to sing accurately, melodies in the major, minor, pentatonic, whole tone and devised scales when they occur in the song material. - continue to acquire a repertoire of heritage, folk, and art songs from different times and places. - be able to maintain a simple harmony part. - develop the ability to harmonize by 3rds and 6ths.	- further increase his skill when playing classroom and orchestral instruments. - be able to play many of the melodies he sings and hears. - be able to play the more complex melodies he has created. - be able to utilize the autoharp in accompaniments more complex than those using merely I, IV, and V_7 chords.
- develop increasing skills in singing songs containing rhythm patterns of greater length and complexity. - be able to accurately sing simple syncopated rhythms. - be able to accurately sing rhythms which occur in combination with or contrast to other rhythms.	- demonstrate a sensibility to steady beat and metrical accent as he maintains longer and more complex rhythmical patterns in notated accompaniments and instrumental settings. - be able to play simple syncopated rhythmic patterns in notation. - be able to employ syncopated rhythmic patterns in improvisations.

Moving	Writing
. use movement when appropriate to reflect pitch level.	. demonstrate skill in simple use of musical symbols such as sharps (♯), flats (♭), and natural(♮). . be able to notate increasingly more difficult dictation.
. be able to conduct patterns of 2, 3, and 4 beats. . demonstrate by conducting, sensitivity to beat, accent, rhythmic patterns, changing meters and syncopation. . exhibit a sensitivity to beat, accent, pattern and changing meter when moving freely to listening selections or songs in the repertoire. . .and when performing patterned movements in folk dances.	. demonstrate increasing skill in using traditional and devised notation. . be able to use 𝅝 𝅗𝅥 ♩ ♪ and dotted notes in recording his own rhythms and also the rhythmic patterns encountered in singing or listening. . be able to write simple rhythm patterns in 2/4, 3/4, 4/4, and 6/8.

Writing	Reading
. demonstrate skill in simple use of musical symbols such as sharps (♯), flats (♭), and natural(♮). . be able to notate increasingly more difficult dictation.	. be able to interpret simple notation including skips of a 3rd, 4th, 5th, and octave. . be able to follow the musical score for a single voice or instrumental line among one or two others.
. demonstrate increasing skill in using traditional and devised notation. . be able to use 𝅝 𝅗𝅥 ♩ ♪ and dotted notes in recording his own rhythms and also the rhythmic patterns encountered in singing or listening. . be able to write simple rhythm patterns in 2/4, 3/4, 4/4, and 6/8.	. gain increased skill in interpreting rhythmic symbols, devised and traditional. . gain increasing skill in reading music in which notes and rests of one beat, more than one beat and less than one beat are employed in 2/4, 3/4, 4/4, 6/8. . gain increasing skill in reading even  and uneven  patterns in 2/4, 3/4, 4/4, 6/8.

Behavior Bank (Concept/

the child will:

		express and interpret mu	
		Listening	**Singing**
understand and organize	Volume	. grow in his ability to hear that sounds are relatively loud or soft and are employed by the composer for specific expressive purposes. . hear that dynamic changes may sometimes be used to express musical excitement and relaxation within a phrase or composition.	. be aware that song lyrics may affect the dynamic changes of the song. . be able to sing expressively by using a broad range of dynamic controls.
	Timbre	. hear and identify the unique sounds of instrumental ensembles such as woodwing quintets, string quartets and mixed groups. . grow in ability to abstract a specific timbre sound from a large ensemble. . hear and identify timbre of various ethnic instruments such as a koto, sitar, and kilimba. . grow in ability to hear the tone quality in the separate lines within various vocal groups. . hear and become aware of uses of electronic sounds in music. . be able to identify the unique timbre of an orchestra or concert band. . hear that instrument voices are used in different ways to produce different timbres.	. be able to use a variety of vocal sounds in the expression of musical styles. . become aware that vowels and consonants affect enunciation and tone quality. . grow in the ability to produce a free, open and well-supported tone which promotes a safe vocal development.

nk (Concept/Competency)

and interpret musical ideas

Singing	Playing
· be aware that song lyrics may affect the dynamic changes of the song. · be able to sing expressively by using a broad range of dynamic controls.	· is able to play a tone, phrase or song with the appropriate dynamic control to demonstrate the intent of the composition. · is able to demonstrate a variety of dynamic changes through manipulations of textures while performing improvisations or other compositions. · develop the necessary motor-controls to demonstrate a variety of dynamic changes.
· be able to use a variety of vocal sounds in the expression of musical styles. · become aware that vowels and consonants affect enunciation and tone quality. · grow in the ability to produce a free, open and well-supported tone which promotes a safe vocal development.	· exhibit greater ability in obtaining a variety of timbre when performing on a single instrument. · use a greater variety of instrumental timbre in musical expression. · experiment in creating and playing new instruments.

Moving	Writing
. demonstrate a response to a variety of dynamic changes while moving to phrases or larger sections of music.	. use appropriate symbols to show increased sensitivity to possibilities of dynamic changes as he writes music.
. be increasingly sensitive to the manner in which specific timbres influence movement.	. be able to use traditional notation in writing simple scores for two or more timbres. . devise his own notation for use with complex groupings or sounds.

Writing	Reading
use appropriate symbols to show increased sensitivity to possibilities of dynamic changes as he writes music.	. will increase his ability to interpret additional dynamic symbols and/or terminology.
be able to use traditional notation in writing simple scores for two or more timbres. devise his own notation for use with complex groupings or sounds.	. be able to interpret timbral notation (muted sounds, non-pitched sounds).

Behavior Bank (Concept

the child will:

		express and interpret mu	
		Listening	**Singing**
understand and organize	Expressive Controls	. grow in his ability to hear tones that are smooth and connected (legato) short and detached (staccato). . grow in ability to recognize tempi, terms such as largo, allegro, andante, etc. . grow in ability to recognize tempo changes, such as accelerando, ritard, a tempo, rallentando.	. sing expressively a variety of articulations such as legato, staccato, marcato, slur. . utilize a variety of tempi for expressive purposes such as slow, moderate, fast. . utilize a variety of changes in tempo within a piece, accelarando, ritard, a tempo, rallentando.
	Structures	. demonstrate increased ability in hearing repetition and contrast such as: AB, ABA, Rondo, Fugue. . demonstrate increased ability in recognizing variations within repetition such as theme and variation. . grow in ability to identify patterns and motives, phrases, sections, and movements as contained in suites, sonata allegro, symphony, march. . identify major musical forms such as opera, musical shows, operetta, cantata, ballet, symphony, concerto, art song.	. with understanding music in short forms of AB, AA BB , ABA and other forms involving imitation such as rounds and canons. . increase in ability to use repetition, contrast and sequence when vocally improvising melodies.

ank (Concept/Competency)

s and interpret musical ideas

Singing	Playing
. sing expressively a variety of articulations such as legato, staccato, marcato, slur. . utilize a variety of tempi for expressive purposes such as slow, moderate, fast. . utilize a variety of changes in tempo within a piece, accelarando, ritard, a tempo, rallentando.	. play expressively using a variety of articulations such as legato, staccato, marcato, slur. . utilize a variety of tempi when playing such a slow, moderate, fast. . utilize a variety of changes in tempo within a piece such as accelerando, ritard, a tempo, rallentando.
. with understanding music in short forms of AB, AA BB , ABA and other forms involving imitation such as rounds and canons. . increase in ability to use repetition, contrast and sequence when vocally improvising melodies.	. play with increasing understanding music in short forms (AB, ABA, rondo, etc.). . grow in ability to extend or develop another person's musical idea. . increase in ability to use repetition, contrast and sequence when improvising melodies with instruments.

Moving	Writing
. move expressively to legato, staccato, marcato, slur. . utilize a variety of tempi when moving such as slow, moderate, fast. . utilize a variety of changes in tempi within a piece such as accelerando, ritard, a tempo, rallentando. . increase ability to communicate expressive intent of the music through conducting.	. use musical articulation symbols such as slur, staccato mark, phrase marking, marcato, accent. . mark tempi by use of terms such as allegro, andante and vivace. . show change in tempi within a composition by using terms such as ritard, a tempo, rallentando, accellerando.
. move with contrasting movements to demonstrate AB, ABA, etc. . improvise with expressive contrasting movements in response to music. . increase in ability to respond through movement to repetition, contrast and sequence in music.	. grow in the ability to symbolize with letters or of figures the forms (AB, ABA, AA, rondo, etc.). . notate his own music into established forms or create new forms identified by letter names or by using other traditional or devised systems.

Writing	Reading
use musical articulation symbols such as slur, staccato mark, phrase marking, marcato, accent. mark tempi by use of terms such as allegro, andante and vivace. show change in tempi within a composition by using terms such as ritard, a tempo, rallentando, accellerando.	. grow in the ability to interpret musical articulation symbols such as staccato, legato phrase, accent, slur. . grow in ability to interpret tempo markings of allegro, largo, moderato, and terms showing changes in tempo, ritard, rallendando, a tempo, accellerando.
grow in the ability to symbolize with letters or of figures the forms (AB, ABA, AA, rondo, etc.). notate his own music into established forms or create new forms identified by letter names or by using other traditional or devised systems.	. observe from notation that patterns within phrases are repeated or contrasted. . observe from notation that phrases within a section are repeated or contrasted.

THE

FOLLOWING

PAGES

CONTAIN

model

lessons

CONCEPT/COMPETENCY

Dynamics provide a source of variety and expressiveness.

Entry Behaviors Awareness that sounds are relatively loud or soft.

Materials Recordi

Teacher Tasks	Stud		
	Enabling Behaviors		
	STUDENT DOES:	IN ORDER TO:	
1. Have class discuss story of "William Tell." Discuss the terms opera and overture.	discusses	familiarize	with st the me
2. Ask the children to think about what happens before, during, and after a storm. Does a storm begin and end suddenly or does it build and die away.	discusses	identify relate	that mo sparce s of light grows.
3. Then play record "The Storm." Ask children to listen and see if the composer captured the mood of a storm and how.	listens	relate	that th by con
4. After listening to piece, ask children if they could tell when the storm was in full force and how? Does a storm begin with a torrent of rain ar does it begin softly with a few scattered rain drops? Did the composer show this in his music? How did all the instruments of the orchestra play at the beginning? Were the notes frequent, heard in quick, sustained succession or were there spaces or silences between the notes? Did this add to the dynamics and the mood of the piece?	discusses	analyze	that the the stor played a played orchestra frequenc increase and the

NCY

Dynamics provide a source of variety and expressiveness.

Level 5-6

d or soft.

Materials Recording - "William Tell" by Rossini
BOWMAR ORCHESTRAL LIBRARY NO. 76

Student

Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Learnings
discusses	familiarize	with story of "William Tell" and understand the meaning of the terms opera and overture
discusses	identify relate	that most storms begin with the darkening of the sky, sparce scattered drops of rain and perhaps an occasional roll of thunder or bolt of lightning. Then the raindrops fall faster and in greater numbers as the storm grows.
listens	relate	that the composer tried to imitate this phenomenon in nature in his music by contrast in using such devices as volume and instrumentation.
discusses	analyze	that the music became much louder to indicate the fury of the storm. At the beginning of the piece, only a few instruments of the orchestra played and there was more space, time or silence between the notes. They played to indicate sparce or scattered raindrops. As the storm grew, the orchestra did not only play louder, but more instruments were added and the frequency of the notes played increased (duration of the notes was less) This increased the density of the parts and added to the dynamic change in the music and the excitement. The reverse occurred as the storm died away.

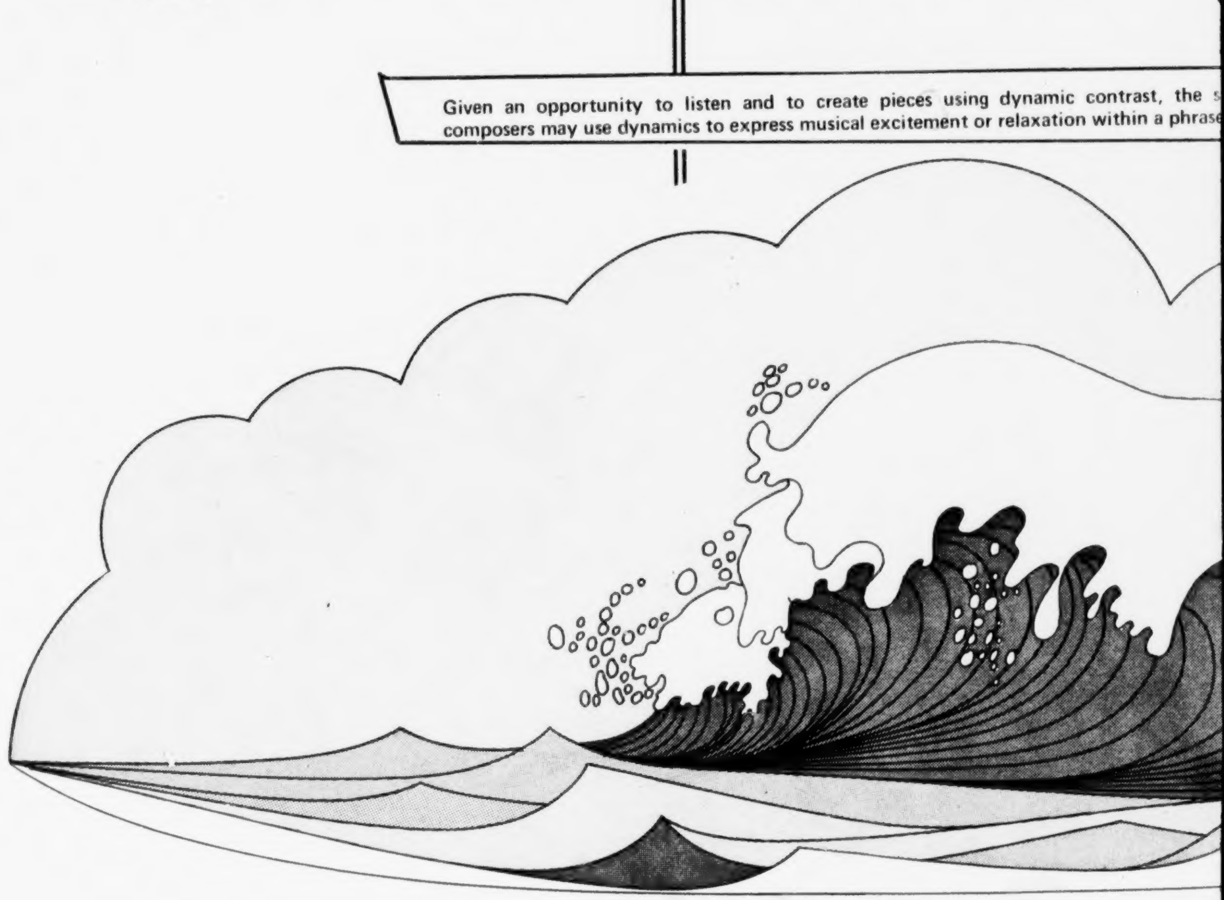
5. Ask children to create their own storm compositions using instruments such as drums, cymbals, triangles, tambourines, autoharp, and resonator bells. Have the children work in groups so an ensemble can be created. Then have the children perform their composition. Remind them to use dynamics to add to the excitement.

plays

create

Other related listening activities are:
"Cloud Burst" from the Grand Canyon Suite
by Ferde Grofe
"Third Movement" from Symphony No. 6
by Beethoven
"Storm" from the Peer Gynt Suite
by Grieg

Given an opportunity to listen and to create pieces using dynamic contrast, the s
composers may use dynamics to express musical excitement or relaxation within a phrase



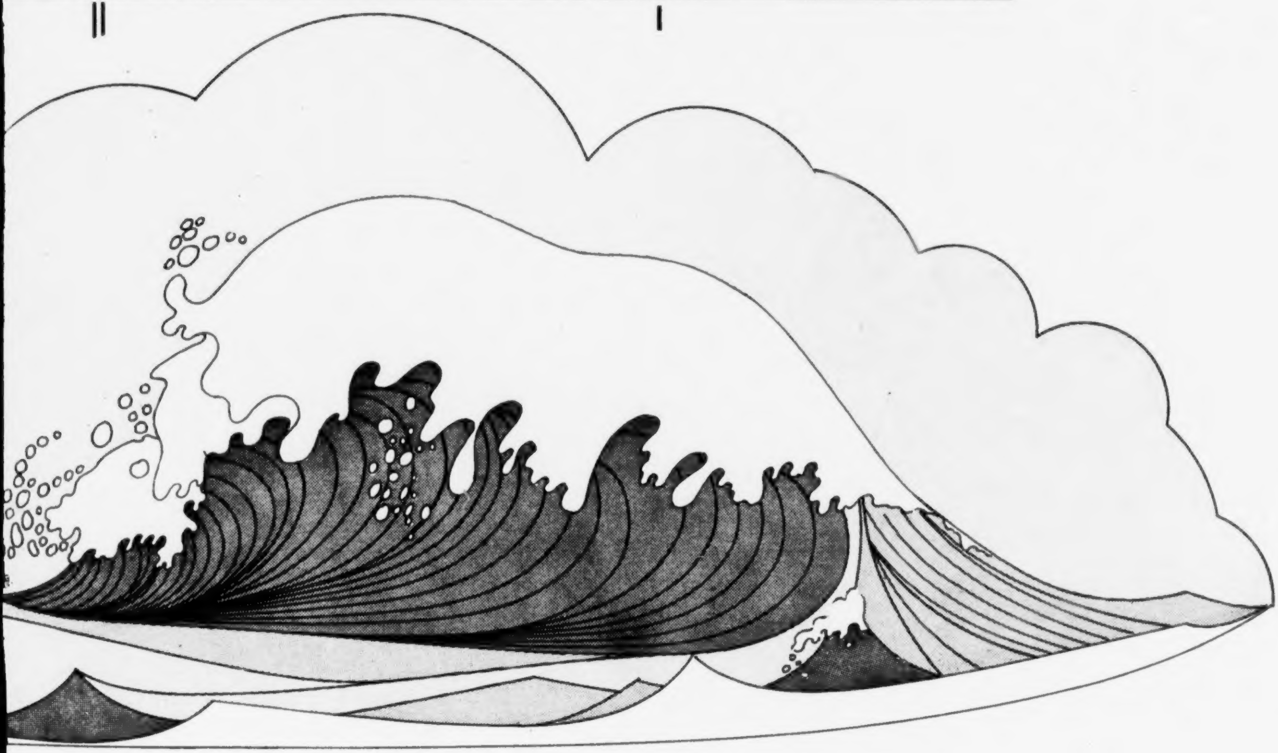
ruments
sonator
created.
to use

plays

create

their own pieces representing a storm recalling the information they have previously acquired and will use dynamic change to add to the excitement and mood of their pieces. They will be able to perform their compositions accurately.

tunity to listen and to create pieces using dynamic contrast, the student will be aware that
use dynamics to express musical excitement or relaxation within a phrase or composition.



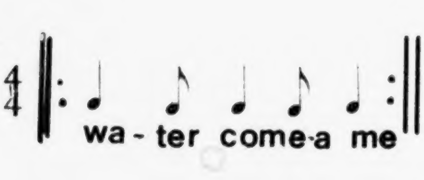
CONCEPT/COMPETENCY

Rhythm is a grouping of longer or shorter sounds .

Entry Behaviors Can find beat and accent

Materials "Water
(Other c
Selectio

Teacher Tasks	**Enabling Behaviors** STUDENT DOES:	IN ORDER TO:	**Stu**
1. Have class sing song (learn) song(s) which have syncopated rhythm in some portion such as, "Water Come a Me Eye". They conduct the beat and accent, listening for syncopation. "What are the words of the syncopated part?"	sings conducts listens	identify familiarize	syn
2. Have class select one rhythm which is syncopated, playing that rhythm as an ostinato to the song.	sings plays moves (clap)	discriminate	



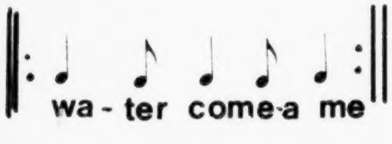
NCY Rhythm is a grouping of longer or shorter sounds.

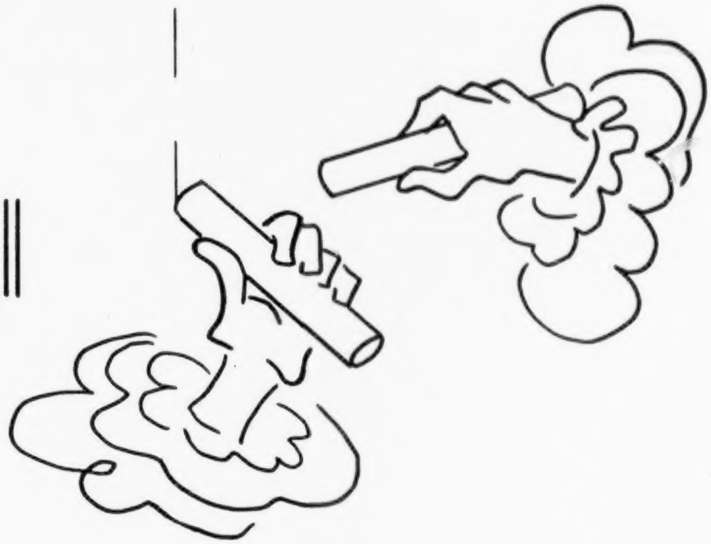
Level 5-6

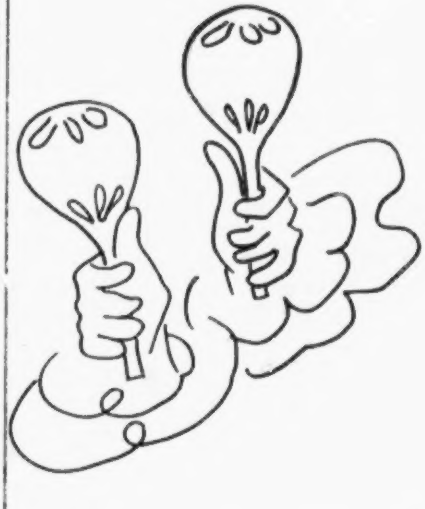
Materials	"Water Come a Me Eye" Holt, Rinehart, Winston · Grade 6 (Other calypso song) Selection of Rhythm instruments

Student

Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Learnings
sings conducts listens	identify familiarize	syncopation in songs.
sings plays moves (clap)	discriminate	

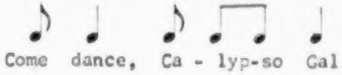




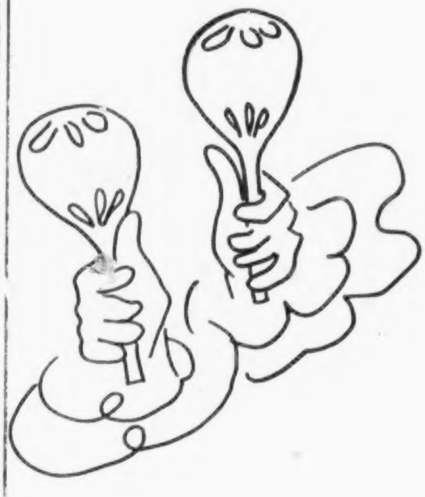


3. Ask the class to then play the syncopated pattern from the written notation in the song. Use latin instruments of their choice.	reads plays	interpret
4. Divide the class into groups of 5-6 students each, to create compositions using this (or another) syncopated rhythmic pattern in combination with other instruments.	sings plays	create

such as:



Given an opportunity to sing and play simple syncopation from notation, the stud
syncopation in a different composition.



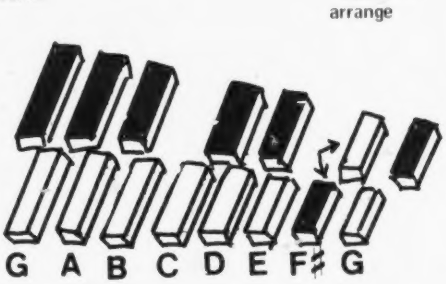
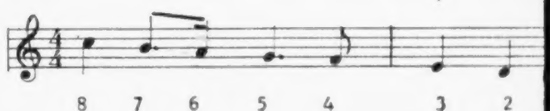
e written	reads plays	interpret	written notation for the syncopation.
npositions tion with	sings plays	create	composition employing syncopation.

ortunity to sing and play simple syncopation from notation, the student will be able to use this
a different composition.

CONCEPT/COMPETENCY

will become aware of devised scales

Entry Behaviors	Aural knowledge of the sound of the major scale Knowledge of the half and whole step arrangement of the major scale.	**Materials**	Resonato (displ of th music

Teacher Tasks	**Enabling Behaviors** STUDENT DOES:	IN ORDER TO:	**Stude**
1. Select a simple major scale (C, F, or G). Ask students to arrange the ♯ or ♭ bars of the resonator bells so that the scale fits the right half step and whole step pattern and "sounds" like a major scale.	listens works	review determine arrange	resonator proper ha (that half
			
2. Have students play a well-known tune, using this major scale (reading from notation or numbers). Examples: "Lavender's Blue" "White Coral Bells" "Joy to the World" "Three Blind Mice"	plays reads listens	determine	that the c
			
Tape record the tune being played in the traditional major scale (saving tape for later additions)	reads plays	perform	familiar s
3. Ask a student to change any two pitches (except 1 or 8) by exchanging the bar with an adjacent bar from the black note level.	moves	create	a devised
Have student play the same tune (above) in this devised scale, tape recording the result on the tape.	reads plays	perform	the fami

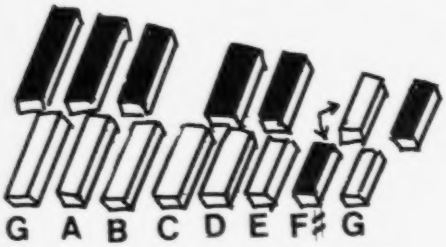
CY will become aware of devised scales

Level 5-6

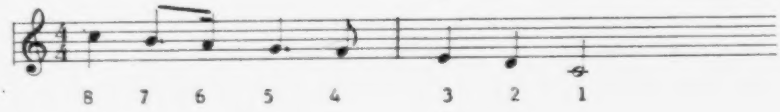
scale gement of the major scale.	**Materials**	Resonator bells (displayed like a keyboard at the front of the classroom, on an easel, heavy music stand or chalkboard tray)

Student

Enabling Behaviors TUDENT DOES:	IN ORDER TO:	Learnings
listens works	review determine arrange	resonator bars in a major scale, demonstrating the knowledge of proper "sound" and proper half step and whole step arrangement (that half steps occur between 3-4 and 7-8).



plays reads listens	determine	that the correct notes have been selected for the scale.



reads plays	perform	familiar song in major scale.
moves	create	a devised scale.
reads plays	perform	the familiar song in the devised scale.

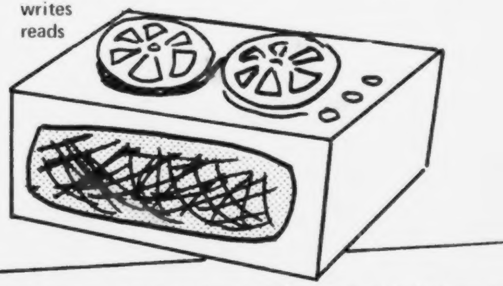
4. Play the tape containing the song in major and in the devised scale.	listens	compare
5. Discuss the half and whole step arrangement of this new scale. (In order to do this, the black notes may need to be returned to the upper visual level, placing the unused white bars UPSIDE DOWN in the case.)	speaks	analyze compare
6. Return the scale to major and repeat step 3 (above) devising, hearing, and analyzing new scales. (With each new scale, tape record the song, adding it to the others on the tape)	moves plays listens	analyze compare
7. Replay the entire tape containing the song in major, then several devised scales. "Which scale was more interesting?" restful?" exciting?" etc.?" "Can you give a reason why?"	listens discusses	compare judge

"Which scale was more interesting?"
restful?"
exciting?"
etc.?"

"Can you give a reason why?"

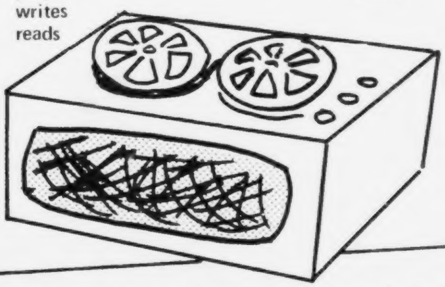
Have the class select one devised scale.

8. Divide the class into small groups, asking each group to create new melodies using this common devised scale. Each melody may be notated by number to be performed by other groups. Tape all compositions for further study and discussion, perhaps using one or more of them in a more complex composition.	plays writes reads	create



Given an opportunity to perform the same piece in first a major, then a devised scale,
aware of devised scales.

	listens	compare	the changes which occurred with the new tonal relationships.
to the WN in	speaks	analyze compare	where this scale differs from that of the major scale.
earing, ners on	moves plays listens	analyze compare	each new set of tonal relationships.
devised sting?" stful?" ting?" etc.?" why?"	listens discusses	compare judge	new sounds created by the devised scales.
new tated using	plays writes reads	create	melodies using a devised scale.



nity to perform the same piece in first a major, then a devised scale, the student will become
ales.

CONCEPT/COMPETENCY

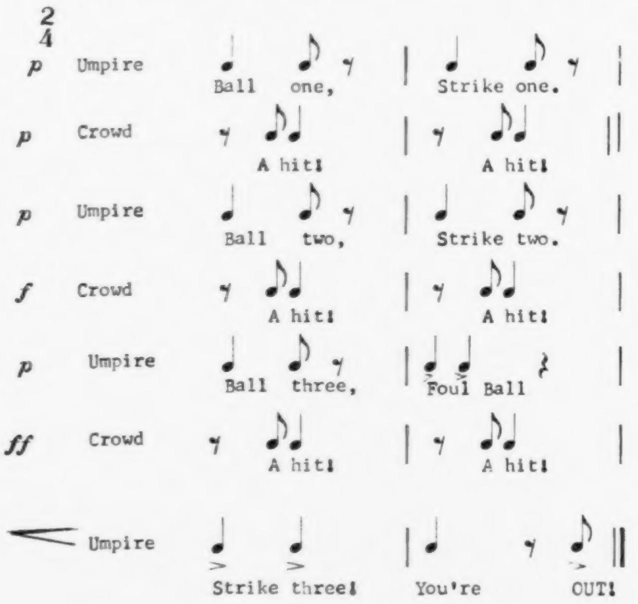
Sounds and silences are relatively long or short (dur

Entry Behaviors Knowledge of musical symbols.

Materials Copi
Drum

Stuc

Teacher Tasks	Enabling Behaviors STUDENT DOES:	IN ORDER TO:	
1. Motivate through discussion: "Who has had the sinking feeling of "striking out" in softball or Little League?"	discusses	recall	experi
2. Introduce poem (distribute ditto copies to students or use board, transparency). Discuss the two parts of the poem (Umpire-Crowd)	listens	discriminate	betwe


2/4
p Umpire Ball one, Strike one.
p Crowd A hit! A hit!
p Umpire Ball two, Strike two.
f Crowd A hit! A hit!
p Umpire Ball three, Foul Ball
ff Crowd A hit! A hit!
Umpire Strike three! You're OUT!

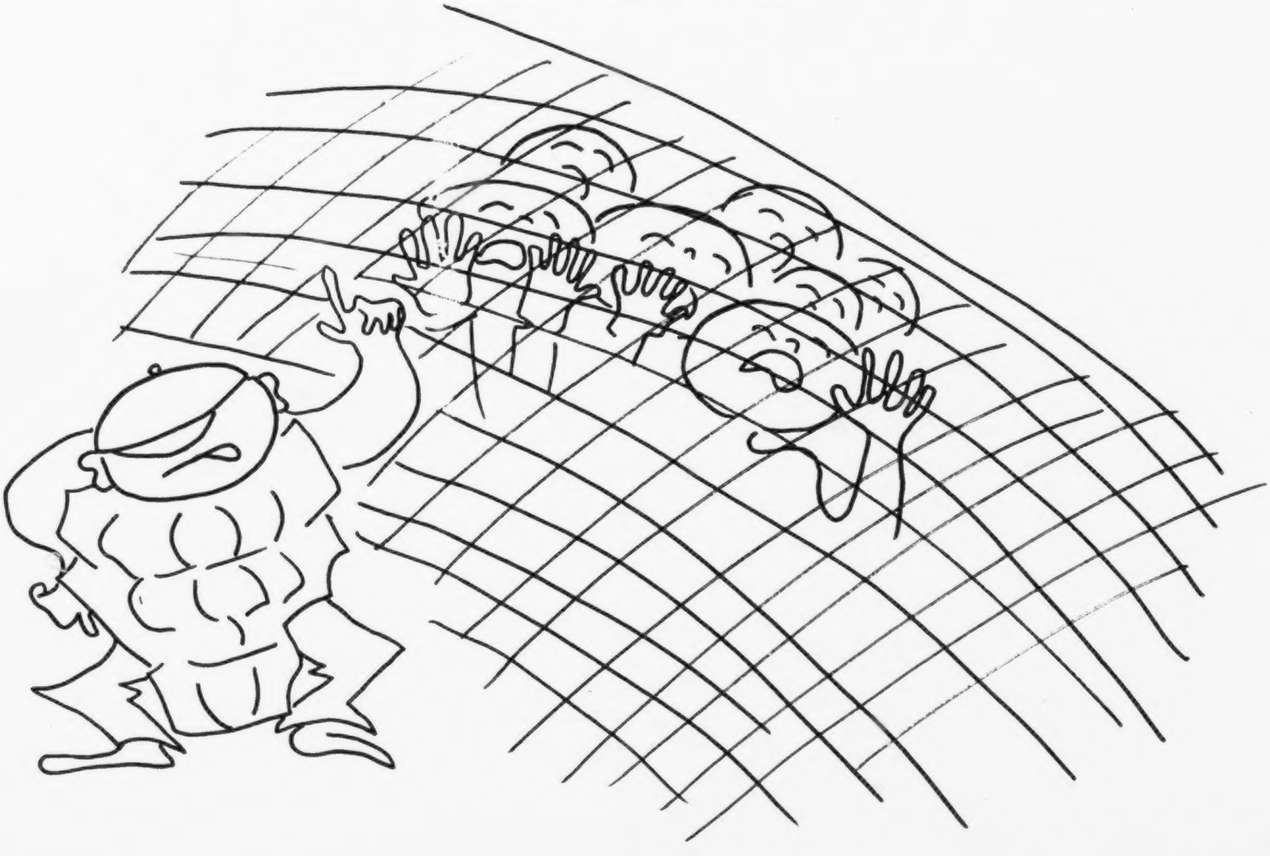
NCY Sounds and silences are relatively long or short (duration).

Level 5-6

Materials

Copies of baseball chant
Drum, maracas

	Student	
Enabling Behaviors STUDENT DOES:	IN ORDER TO:	**Learnings**
discusses	recall	experience that occurred to students on ball field.
listens	discriminate	between the two parts of the chant.



3. Determine the meter of the chant.	discusses	discover
4. Questions: Is there a line that does not speak on the first part of a beat? In which there are no words on the first part of the beat? Which lines are exactly the same? (the crowds)	discusses	interpret perform differentiate
5. Entire class sets the beat in motion by clapping a 2 beat pattern.	claps	interpret perform
6. With the beat in motion, class will speak the chant.	speaks	perform
7. Continue the beat silently. Divide the class into Umpire and Crowd parts. Speak noting the syncopation of the crowd part. Speak with attention given to the notation of syncopation in Crowd's part.	speaks	read perform
8. Respond to dynamic markings as a further means to expressing the excitement of a ball game.	reads speaks	read perform

Given an opportunity to rhythmically read and chant a poem, the students will k
and silences are grouped into longer or shorter patterns.

	discusses	discover	that the chant is in $\frac{2}{4}$ meter. Each part is two measures per line.
rt of a beat? ich lines are	discusses	interpret perform differentiate	the "crowd's" rhythm in speech.
rn.	claps	interpret perform	a two beat pattern.
	speaks	perform	both parts of the chant in rhythm as the hand clap supplies the basic beat.
owd parts. attention	speaks	read perform	the base ball chant noting the partial rest on the first beat (Crowd's part).
essing the	reads speaks	read perform	chant responding to dynamic markings.

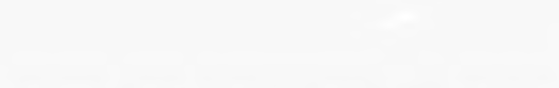
pportunity to rhythmically read and chant a poem, the students will know that sounds
are grouped into longer or shorter patterns.

CONCEPT/COMPETENCY

Sequence - A given piece of music may contain bot
even simultaneously.

Entry Behaviors Recognizes same and differences in musical ideas.

Materials Percussi
Song - "

Teacher Tasks	Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Stud
1. Play the record or sing the song "MARIANINA."	listens	familiarize	words,
2. Ask the children to sing the song.	sings	familiarize	words,
3. Ask the students to look and listen for the phrases as they sing a second time.	listens sings	differentiate	like ph
4. Ask if phrases 1 and 2 are alike in anyway? Write out the D-major scale, giving it numbers. Ask the children to sing the notes in phrases 1 and 2 by numbers. Chant the notes by numbers. 	sings	compare	phrase sequen
5. Ask the students to look for other sequences in the song, as they sing.	listens sings	discover	other "M
6. Ask the students to coordinate a body movement to each sequence. One kind of movement for one phrase and another for the second phrase.	moves	distinguish	body n
7. Make the percussion instruments available. Ask the students to compose an accompaniment for each phrase of each sequence.	plays	differentiate	each pl

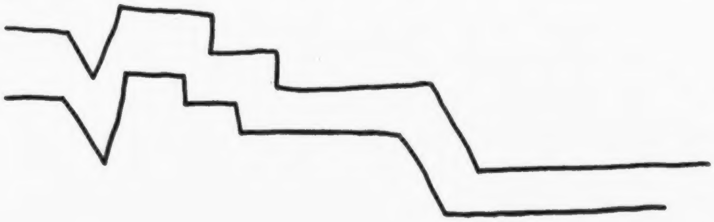
NCY Sequence - A given piece of music may contain both unity and variety, even simultaneously.

Level 5-6

Materials

Percussion instruments, autoharp, bells
Song - "Marianina" from THIS IS MUSIC FOR TODAY, Book 6
Allyn & Bacon

Student

Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Learnings
listens	familiarize	words, rhythm and melody.
sings	familiarize	words, rhythm and melody.
listens sings	differentiate	like phrases. (Phrases 1 & 3, 2 & 4).
sings	compare	phrases 1 & 2. (Same contour - second phrase is one step higher. . .called a sequence). 
listens sings	discover	other sequences in the song. (Phrases 3 & 4 are repetition of first sequence. "Marianina too - la - la", another sequence.)
moves	distinguish	body movements for each phrase of each sequence.
plays	differentiate	each phrase of each sequence.

8. Have students work in pairs. One creates a pattern, the other imitates the pattern at a new pitch level. Combine pitch patterns and play as a phrase of music.	plays	improvise
9. Ask students to write, then exchange phrases of music to create sequences using the phrases to make a melody.	reads plays	compose
10. Play the melodies on the bells and choose which seems most expressive.	performs	choose

Given an opportunity to write and perform music, the student will demonstrate how
means of creating unity and variety.

imitates lay as a	plays	improvise	a phrase of music
create	reads plays	compose	the second phrase of the sequence.
ressive.	performs	choose	sequences composed by the students.

ity to write and perform music, the student will demonstrate how sequences can be used as a
nity and variety.

CONCEPT/COMPETENCY

When tones are arranged in a particular fashion di
melodic idioms may result (Scales).

Entry Behaviors Aural awareness of the sound of the major scale

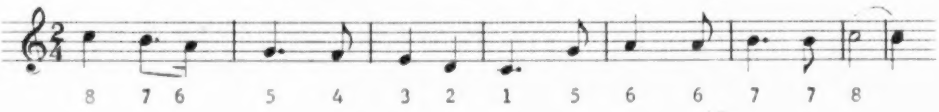
Materials Resona
(di
of
mu

Teacher Tasks

1. Start on C on resonator bells, playing up an octave on white notes.

   Play a familiar tune using this scale.

JOY TO THE WORLD



2. Start on F, playing up eight notes, using only white notes.

   "Is the relationship of tones the same as the scale starting on "C"?"

   "Count as you listen this time and tell me which note or notes need to be changed."

   Have students find the note that needs to be changed. ("B♭" instead of "B♮")

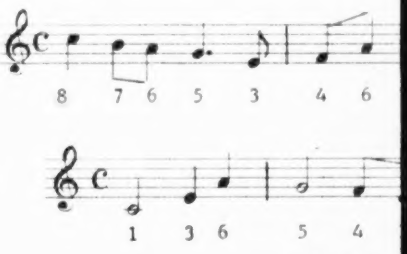
   Play a familiar tune on this rearranged set of bars.

Stu

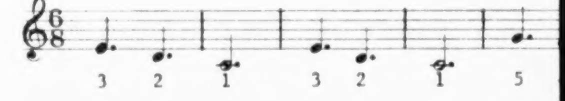
Enabling Behaviors

STUDENT DOES: IN ORDER TO:

listens review that

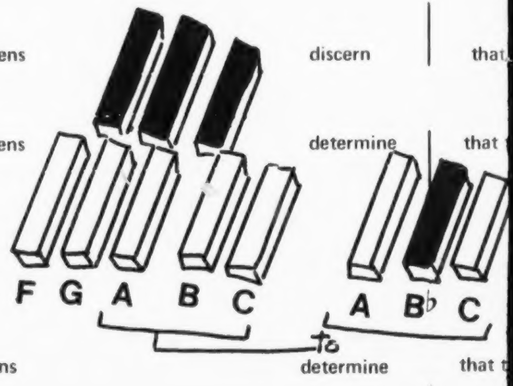


THREE BLI



listens discern that

listens determine that



listens determine that

NCY When tones are arranged in a particular fashion distinctive melodic idioms may result (Scales).

Level 5-6

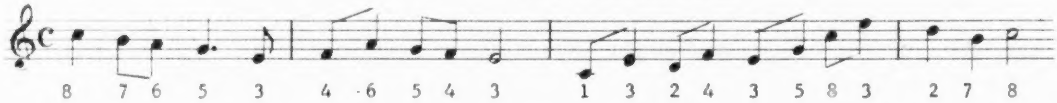
ajor scale

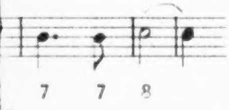
Materials Resonator bells
(displayed like a keyboard at the front of the classroom, on an easel, heavy music stand or chalkboard tray)

Student

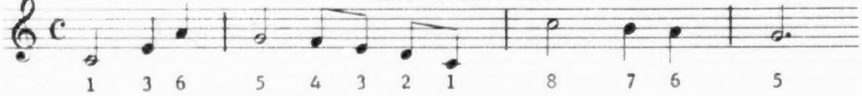
Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Learnings
listens	review	that the correct sound of the C major scale is all on white notes.

WHITE CORAL BELLS

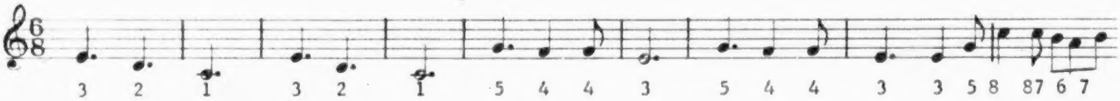

8 7 6 5 3 4 6 5 4 3 1 3 2 4 3 5 8 3 2 7 8



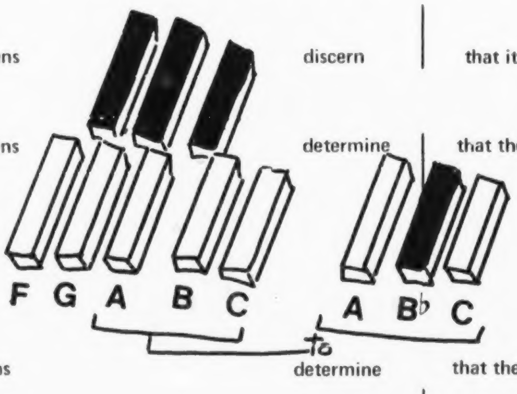
LAVENDER'S BLUE


1 3 6 5 4 3 2 1 8 7 6 5

THREE BLIND MICE


3 2 1 3 2 1 5 4 4 3 5 4 4 3 3 5 8 8 7 6 7

listens	discern	that it is not the same.
listens	determine	that the fourth note (B) must be changed.


F G A B C
to
A B♭ C

listens	determine	that the B♭ bell must be used to make the tune sound right.

3. Start on G, repeating the "F" Scale process above.

Proceed to the keys of D and A, if you wish, using only AURAL reasons for the arrangement of bell bars.

listens

determine
verify

4. Return to the C Scale, listening to it using all white notes.

listens

review

Discuss this scale by half and whole steps showing on the displayed resonator bells that

listens

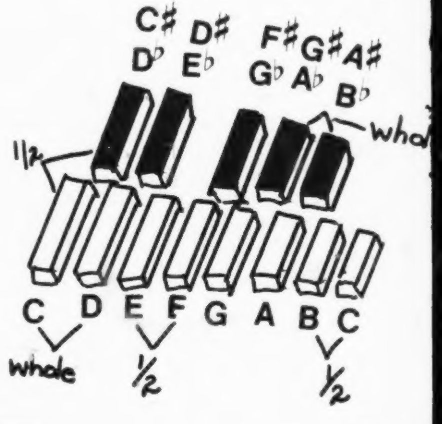
familiarize

half steps are "next door"

C - C♯ (D♭)
E - F **etc.**

whole steps have one in between

C - D
G♯-A♯
E - F♯
etc.



5. Provide the opportunity for students to practice naming half steps and whole steps.

"When I point to a note on our resonator keyboard, show me the note that is a half step higher. . .a half step lower. . .a whole step higher. . .whole step lower. . .is a black or a white note."

speaks

name

Identify notes by name, visually applying the terms "sharp" (♯) and "flat" (♭).

listens

identify

Then, aurally identify ♯ and (also ♮, natural)

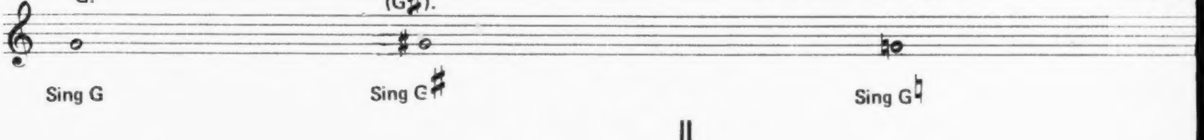
Write on board, then ask students to sing:

This note the pitch called "G."

When a sharp (♯) is placed in front of the note it identifies a pitch one half step higher (G♯).

A natural sign (♮) is used to cancel a ♯ (or ♭) and this pitch becomes G again.

A flat (♭
a note t
half step



6. Start on F (or other note), asking students to build the scale BY RULES (half steps between 3-4 and 7-8). Check scale aurally by playing a scale tune.

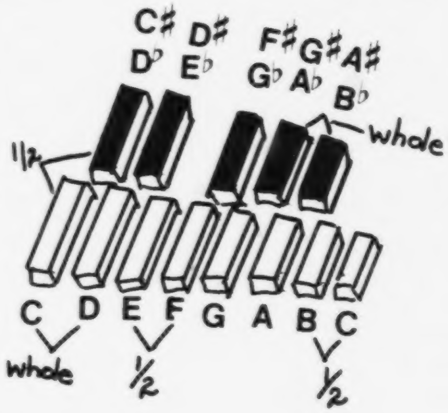
looks
speaks
plays
listens

apply
perform

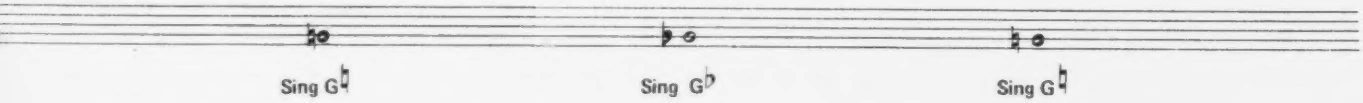
verify

Given an opportunity to perform in traditional and altered scale patterns the
when tones are arranged in a particular fashion distinctive melodic idioms (scales

RAL reasons	listens	determine verify	that the F♯ bell must be used to make the tune sound right.
	listens	review	that no black notes are needed for the scale of C.
he displayed	listens	familiarize	how half steps and whole steps differ in appearance on the keyboard and that in the major scale, half steps occur between 3-4 and 7-8 in order to "sound" right.



lf steps and	speaks	name	half steps and whole steps from their appearance on the keyboard.
how me the whole step			
) and "flat"	listens	identify	note names and see and hear ♯ and ♭.
placed in entifies a p higher	A natural sign (♮) is used to cancel a ♯ (or ♭) and this pitch becomes G again.	A flat (♭) is placed in front of a note to identify a pitch one half step lower.	This natural sign (♮) identifies G again.



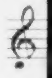
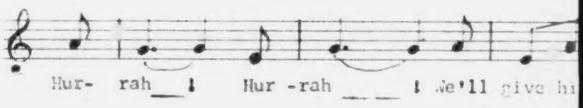
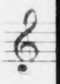
BY RULES ying a scale	looks speaks plays	apply perform	rules for building a major scale.
	listens	verify	aurally that the rule use was correct.

opportunity to perform in traditional and altered scale patterns the student will discover that es are arranged in a particular fashion distinctive melodic idioms (scales) result.

CONCEPT/COMPETENCY

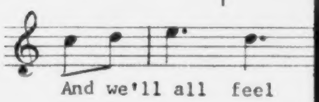
Unity and variety create various forms in music such a

Entry Behaviors	Ability to read and write simple melodic and rhythmic patterns. Ability to read and interpret common meter and volume symbols.	**Materials**	Song - Record

Teacher Tasks	Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Stud
1. Play only the opening few measures (rhythmic introduction) of the recording of "American Salute" asking students if they recognize the familiar song. (Play this portion two or three times, if necessary.)	listens	identify	rhyth 
"Morton Gould started this composition with only the rhythm, yet we could recognize it that way. Let's hear just that much again to be sure we had no melodic clues." (Play this much again.)	listens	verify prove	no m
"Composers often use familiar tunes, changing them in various ways for increased interest. Let's take this tune and see how we might change it."			
2. Have class sing the song, "When Johnny Comes Marching Home."	sings	perform	text ar 
3. Discuss Theme and Variation form. . .that is, a theme, once presented, is heard several more times using a different type of variation each time.	listens	familiarize	with t
4. Ask class to suggest changes for this song. List and discuss student answers, then add those they miss (from list below and others). Select some of them as they are suggested to use as illustrations by applying them to the song.	speaks sings	discuss compare reorganize	some of

meter (6/8 vs 4/4)
tempo (fast vs slow)
dynamics (loud vs soft)
mode (minor vs major)
tone color (various instruments)

harmony (simple vs complex background, or like a canon)
augmentation (melody "stretched out" filling a longer space)
diminution (melody "compressed" into a smaller space)
ornamentation (notes, trill, etc. added to melody)
etc.



"When Johnny Comes Marching Home" from TH

NCY

Unity and variety create various forms in music such as theme and variations.

Level 5-6

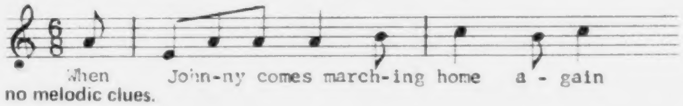
c and rhythmic patterns.

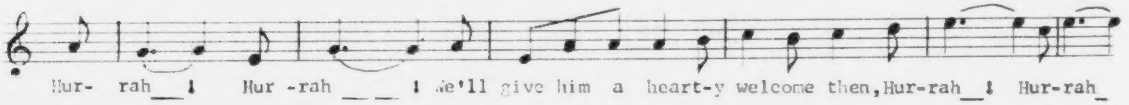
neter and volume symbols.

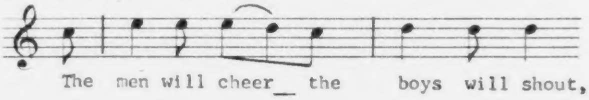
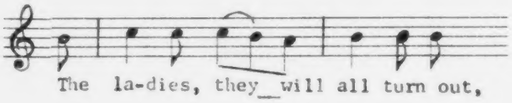
Materials

Song - "When Johnny Comes Marching Home"
Allyn and Bacon, THIS IS MUSIC FOR TODAY, Book 4, page 28.
Recording - "American Salute" by Morton Gould
BOL NO. 65

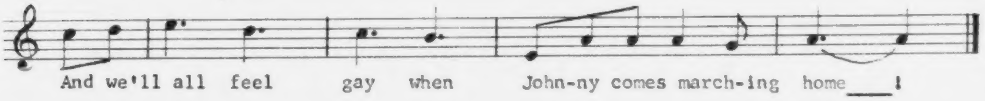
Student

Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Learnings
listens	identify	rhythm of the song, "When Johnny Comes Marching Home."  When John-ny comes march-ing home a - gain
listens	verify prove	no melodic clues.


Hur- rah ! Hur -rah ! We'll give him a heart-y welcome then, Hur-rah ! Hur-rah

sings	perform	text and music.  The men will cheer the boys will shout,
listens	familiarize	with the form.  The la-dies, they will all turn out,
speaks sings	discuss compare reorganize	some of the suggested changes with the familiar treatment of this song.

ackground, or like a canon)
ched out" filling a longer space)
ssed" into a smaller space)
c. added to melody)


And we'll all feel gay when John-ny comes march-ing home !

"When Johnny Comes Marching Home" from THIS IS MUSIC FOR TODAY, Book 4, c 1967 by Allyn & Bacon, Inc.
Reprinted by permission

5. "Which of our variations did you think were more interesting?" "Why?" "We've already heard the opening portion of Morton Gould's "American Salute." He used the Theme and Variations form we have just discussed, and used it with the song "When Johnny Comes Marching Home."	speaks	analyze judge
6. Play the entire recording *twice*, asking the students to notice and give you a list for the chalkboard as each variation occurs.	listens	recall identify discuss analyze compare

(During the first hearing, list only the major sections of the composition for discussion between the hearings):

INTRODUCTION

THEME

VARIATION I

VARIATION II

VARIATION III

VARIATION IV

VARIATION V

VARIATION VI

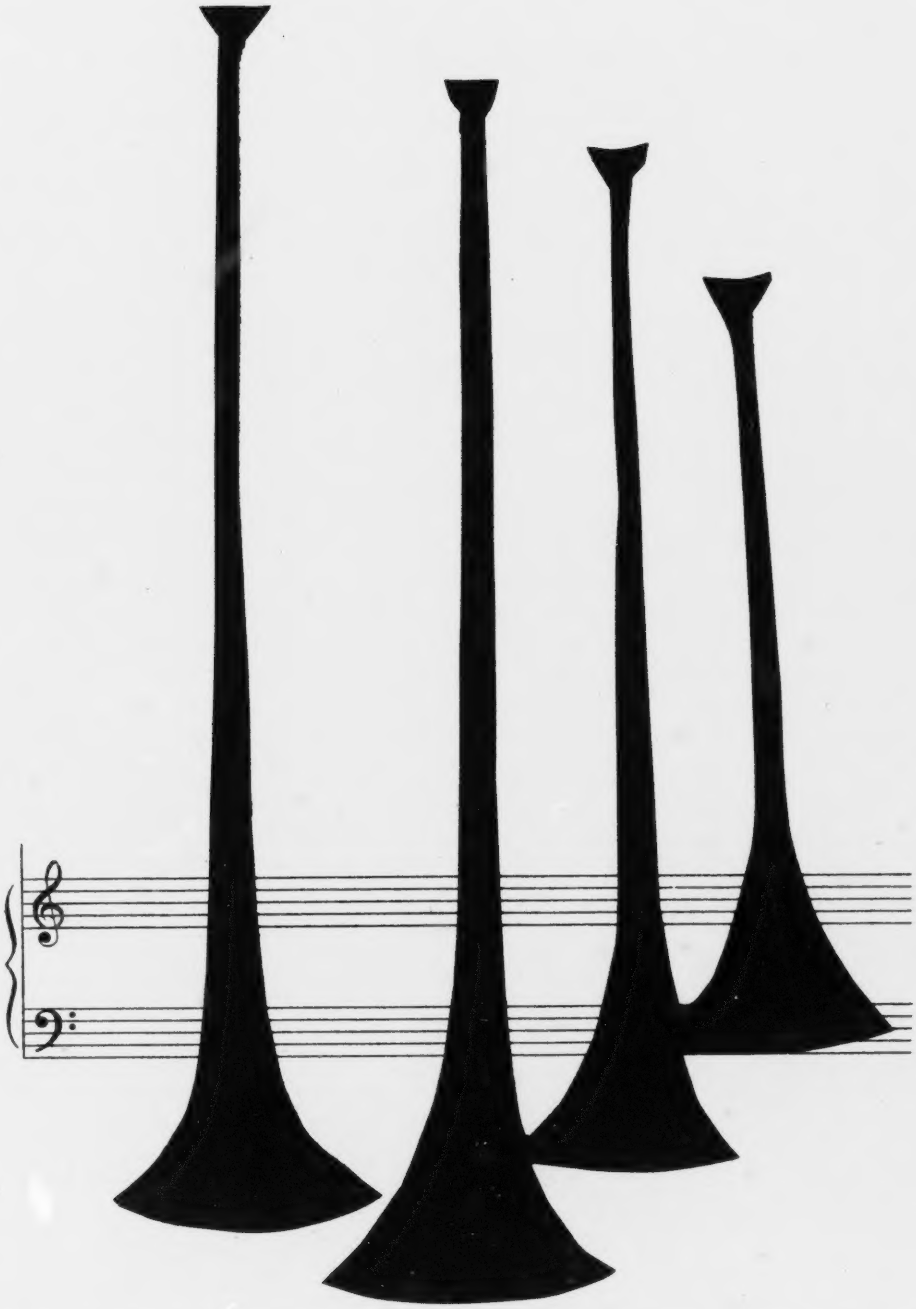
CODA

Given an opportunity to plan his own variations on a familiar melody, the studen
music (theme and variations).

eresting?"	speaks	analyze judge	regarding the suggested changes.
n Gould's m we have ny Comes			
e and give	listens	recall identify discuss analyze compare	the variation techniques Morton Gould used, by listing the information they hear during their two hearings:

(During the first hearing, list only the major sections of the composition for discussion between the hearings):	(During the second hearing, add notes about the variations the composer used):
INTRODUCTION	melodic rhythm and melodic fragments
THEME	bassoon choir, soft and low
VARIATION I	oboe solo, with bassoons in background
VARIATION II	full strings, in a different key
VARIATION III	upper woodwinds, with ornamentation
VARIATION IV	full orchestra, jazzy rhythm then repeated in sequence (one key higher)
VARIATION V	(after a step-wise interlude, continued as an ostinato) first phrase - augmented (four times as long) second phrase - also augmented (but echoed) third phrase - quick Irish jig fourth phrase - full orchestra
VARIATION VI	(after percussion interlude, using rhythmic and melodic fragments) full orchestra - slightly faster
CODA	rhythmic fragments

pportunity to plan his own variations on a familiar melody, the student will recognize this as a form in
me and variations).



Band & O

The opportunity to study music throug
available to students in the fifth and
musical learnings through performing
instrument.

The instrumental teacher can provide t
his students by offering a program in
CONCEPTS and INSTRUMENTAL CO
of mutual concern. The student sh
manipulations of the instrument to be
musical ideas (concepts) to express hims

With this comprehensive approach to
successfully achieve mastery of the instr
way counted a failure, but rather have
far beyond that possible in the General

The student who achieves mastery of hi
has an opportunity to become a more s
in his life beyond the realm of the perfo

Band & Orchestra Classes

The opportunity to study music through a band or orchestral instrument should be available to students in the fifth and sixth grades. The student will extend his musical learnings through performing on a wind, string, brass or percussion instrument.

The instrumental teacher can provide the most comprehensive music education for his students by offering a program in which the student's growth in MUSICAL CONCEPTS and INSTRUMENTAL COMPETENCIES occur simultaneously and are of mutual concern. The student should not wait until he has mastered the manipulations of the instrument to become aware of how the composer has used musical ideas (concepts) to express himself.

With this comprehensive approach to musicianship, those students who may not successfully achieve mastery of the instruments and thus drop the program are in no way counted a failure, but rather have had an enriching musical experience which is far beyond that possible in the General Music Class.

The student who achieves mastery of his instrument through a program such as this, has an opportunity to become a more sensitive performer and will have much music in his life beyond the realm of the performing group.

The Student & The

The student needs guidance when selecting th
are concerns when helping him make the decisi

- interest of the student in a particular in
- size of the student relative to the instru
- hand size in reaching necessary keys.
- mouth/teeth structure (thick lips, thin
- consider slight physical handicaps wh
alternative instrument.
- insist on excellent playing condition of
- recommend several dependable comm
for obtaining quality instruments.

Student & The Instrument

The student needs guidance when selecting the instrument for study. The following are concerns when helping him make the decision:

- interest of the student in a particular instrument.
- size of the student relative to the instrument.
- hand size in reaching necessary keys.
- mouth/teeth structure (thick lips, thin lips, protruding teeth).
- consider slight physical handicaps which may indicate more success on an alternative instrument.
- insist on excellent playing condition of selected instrument.
- recommend several dependable commercial houses to student as resources for obtaining quality instruments.

Competencies - Intermediate Strings

In addition to an understanding of musical concepts appropriate to this level and one year of beginning string classes, the student will know and be able to do the following by the end of the sixth grade.

The student will demonstrate:

- increased proficiency in playing 1st position finger patterns.
- appropriate bowing techniques including:
  - spiccato
  - portamento
  - de tache
  - col legno
- ability to tune his instrument.
- ability to interpret musical symbols in the literature.
- vibrato.
- ability to perform literature which includes:
  - 2 - 4 position (cello)
  - 3 - 5 position (violin - viola)
  - (bass)
- ability to use harmonics.
- increasing musicianship through performing in ensemble.

Competencies - Beginning

Wind & Percussion

In addition to an understa
beginning instrumental stu
of his first year of study.

The student will demonstra

- appropriate positio
- finger patterns and/
- the ability to produ
- the ability to play a
- the ability to play a
- how sharps, flats an
- appropriate techniq
  - dynamic cha
  - legato-stacca
  - tie-slur
- ability to recognize
- familiarity with nom
- ability to interpret
- ability to demonstra
- appropriate care of h

ginning

n

In addition to an understanding of musical concepts appropriate for this level, the beginning instrumental student will know and be able to do the following by the end of his first year of study.

The student will demonstrate:

- appropriate position for holding the instrument.
- finger patterns and/or slide position patterns as needed for first year method(s).
- the ability to produce an acceptable tone.
- the ability to play an eight tone chromatic sequence appropriate to his instrument.
- the ability to play a diatonic scale appropriate to his instrument.
- how sharps, flats and naturals affect fingering or slide positions.
- appropriate techniques in relation to:
  - dynamic changes
  - legato-staccato
  - tie-slur
- ability to recognize when instrument is in tune and is acquiring skills in tuning.
- familiarity with nomenclature of the various parts of the instrument.
- ability to interpret musical symbols found in method book.
- ability to demonstrate correct use of:
  - a) bass drum
  - b) snare
  - c) glockenspiel
  - d) cymbal
- appropriate care of his instrument.

Competenci

Wi

In addition to an understanding of musical concepts, appropriate for this level, and experience in beginning instrumental class, the student will know and be able to do the following by the end of the second year of study.

The student will:

- grow in ability to play fingerings and positions as learned in class.
- increase ability to produce a tone which reflects the appropriate quality of the specific instrument.
- perform appropriately in ensemble experiences in relation to:
  - a) ability to play one rhythmic pattern simultaneously as another performer plays a different pattern.
  - b) ability to play one of two or more parts in ensemble.
  - c) ability to articulate tone in attack and release within an ensemble.
  - d) ability to listen and respond to group's tempi, balance, intonation and blend.
- continue to acquire listening skills necessary to recognize when the instrument is in tune.
- increase in ability to respond more accurately when interpreting more difficult musical symbols as found in intermediate method literature.

Competencies - Intermediate

Wind & Percussion

pts, appropriate for this level, and
udent will know and be able to do
dy.

ions as learned in class.

reflects the appropriate quality of

nces in relation to:

attern simultaneously as another
.

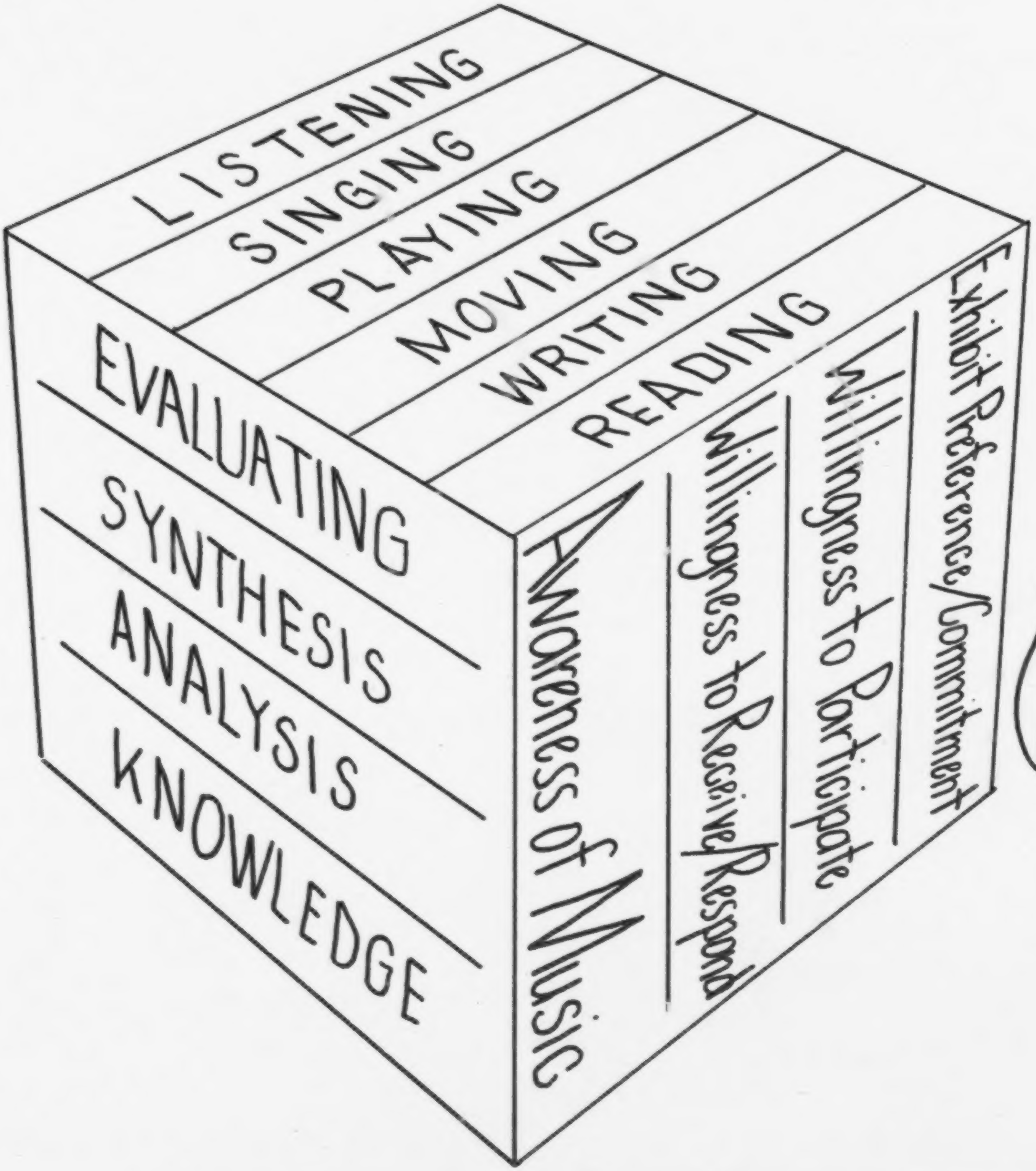
parts in ensemble.

and release within an ensemble.

ups tempi, balance, intonation and

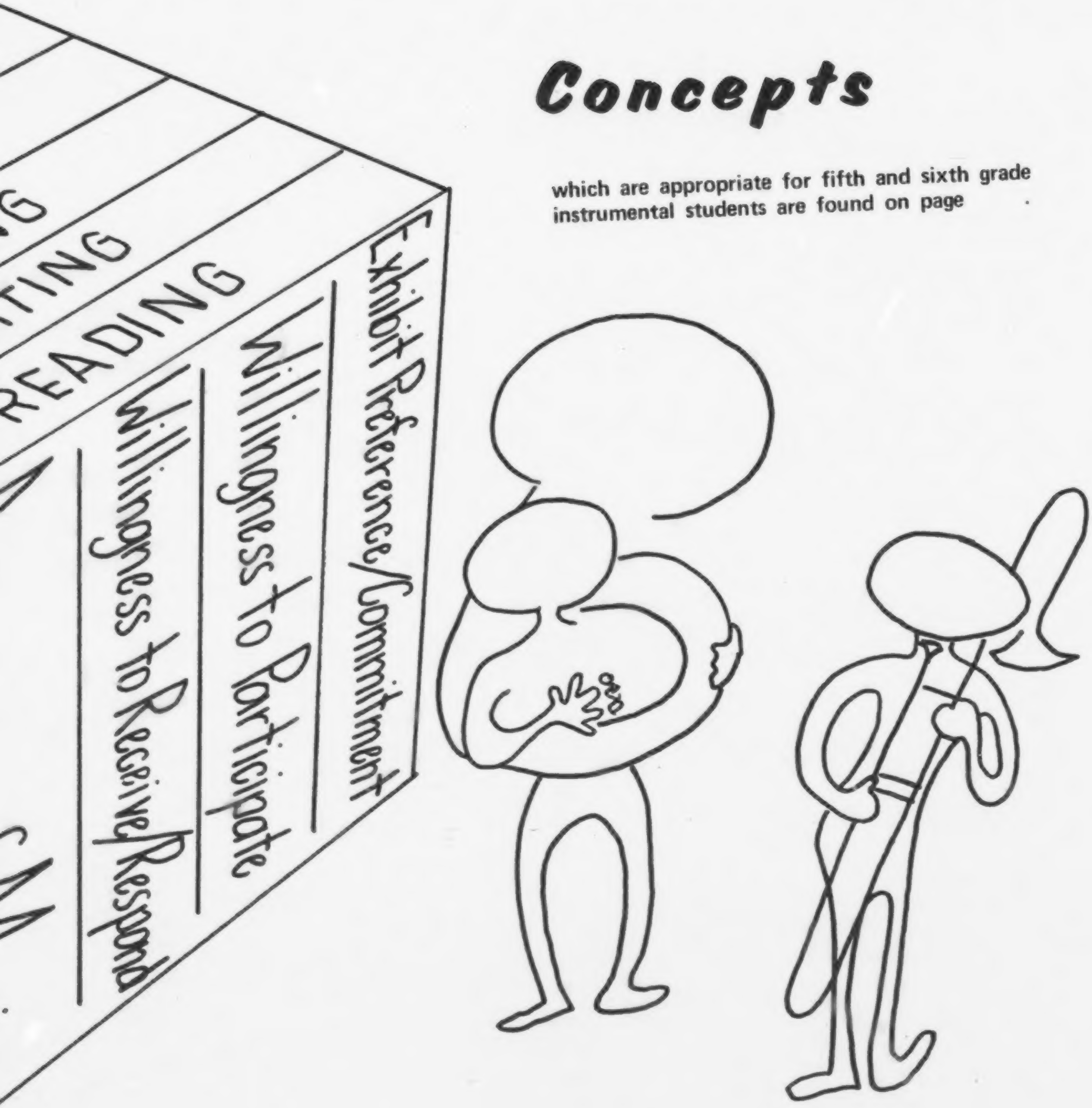
ecessary to recognize when the

curately when interpreting more
mediate method literature.


LISTENING
SINGING
PLAYING
MOVING
WRITING
READING
EVALUATING
SYNTHESIS
ANALYSIS
KNOWLEDGE
Awareness of Music
Willingness to Receive/Respond
Willingness to Participate
Exhibit Preference/Commitment

Concepts

which are appropriate for fifth and sixth grade instrumental students are found on page .



G
TING
READING
Exhibit Preference/Commitment
Willingness to Participate
Willingness to Receive/Respond

The teacher of instrumental music sets the environment for musical growth
planning lessons in which the student exhibits musical behaviors such as:

Determines embouchure or playing position appropriate to his given instrument.

Performs with increasing sensitivity on his instrument.

Improvises music with two or more parts using pre-determined pitches.

Different

Demonstrates an understanding of rhythm patterns by using first large body movement, then transferring to playing on instrument.

Chooses

Identifies the beginning and
which he is perfor

Composes setting smaller sections into larger forms.

Rejects a musical idea on the basis of valid information.

Accepts a musical idea on the basis of valid information.

Discovers a rhythmic or melodic pattern within a composition.

Distinguishes melody fr
rhythmic
study line

Identifies the beginnin
a piece of

ntal music sets the environment for musical growth when
ch the student exhibits musical behaviors such as:

ent.

music with two or more parts
using pre-determined pitches.

Differentiates between loudness and softness when dealing with expressive nature of a piece.

patterns by using first large
ferring to playing on instrument.

Chooses to attend concerts and other performances within his school and community.

Identifies the beginning and ending of a phrase within a piece of music which he is performing.

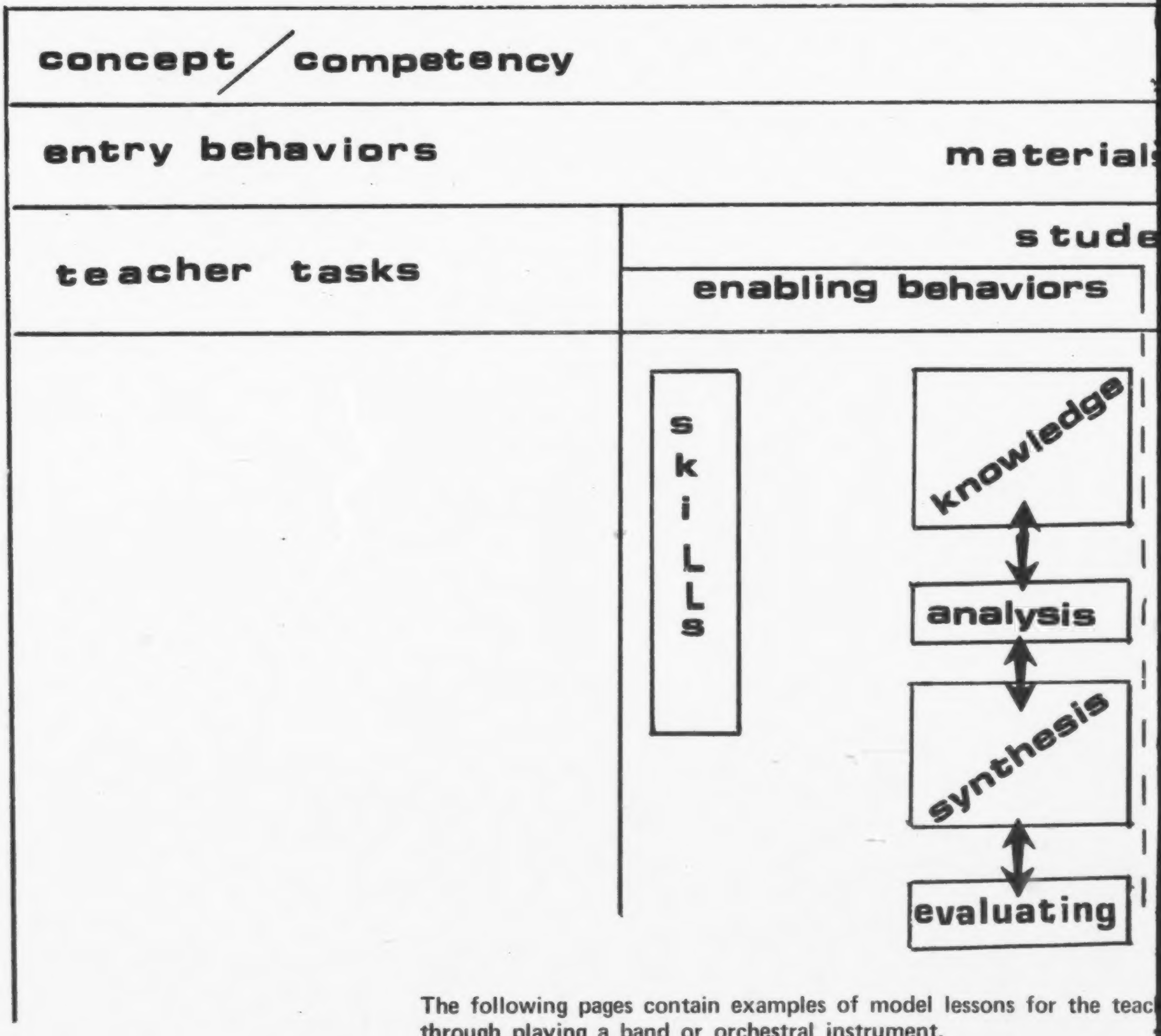
usical idea on the
of valid information.

iscovers a rhythmic or melodic pattern within a composition.

Distinguishes melody from harmony by devising simple rhythmic or melodic accompaniments for study lines (exercises) in method books.

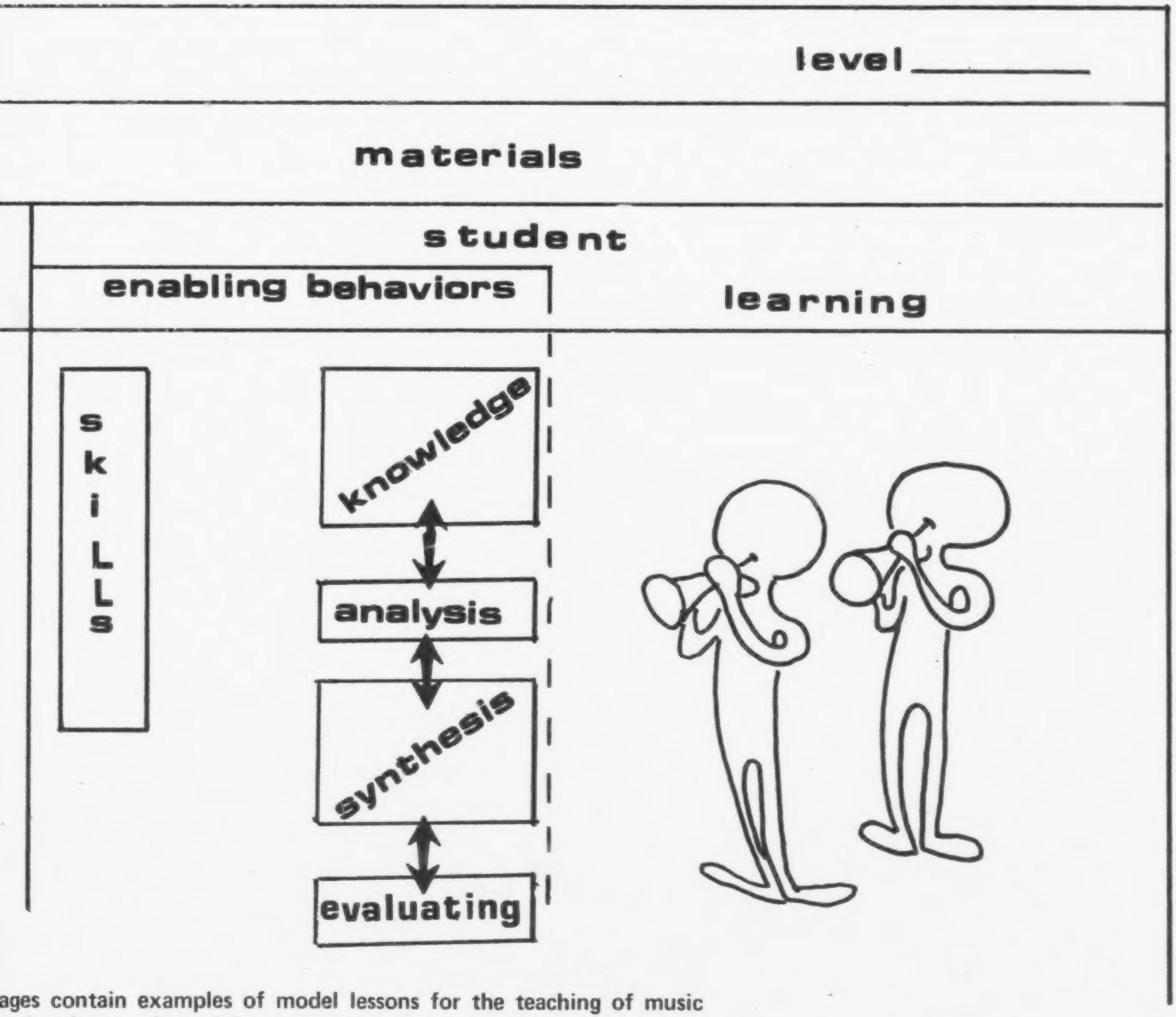
Identifies the beginning and ending of a phrase within a piece of music which he is performing.

The model for learning is then the same as that used in the General Mus
The media through which learning takes place is the wind, string, or per


concept/competency
entry behaviors
material
teacher tasks
stude
enabling behaviors
skiLLs
knowledge
analysis
synthesis
evaluating

The following pages contain examples of model lessons for the teac through playing a band or orchestral instrument.

arning is then the same as that used in the General Music Classes.
gh which learning takes place is the wind, string, or percussion instrument.


level ________
materials
student
enabling behaviors
learning
skiLLs
knowledge
analysis
synthesis
evaluating

ages contain examples of model lessons for the teaching of music
a band or orchestral instrument.

CONCEPT/COMPETENCY

Sequential tones may be either connect

Entry Behaviors The ability to produce three good basic tones.

Materials

Teacher Tasks	Enabling Behaviors STUDENT DOES:	 IN ORDER TO:
1. Ask children to listen to two tones played detached and slurred in order to recognize a difference.	listens	differentiate
2. Discuss the fact that detached tones are each tongued, but slurred tones have only the first tone tongued.	discusses	determine
3. Have children sing two detached tones, saying tw-tw; then two slurred tones, saying tw-ooh.	sings	discriminate
4. Ask children to play the two tones detached and then slurred.	plays	perform
5. Let students try playing various arrangements of tones both detached and slurred.	plays	improvise
6. Ask children to play "Hot Cross Buns." Choose one pattern to be detached and the other slurred.	plays	differentiate

Given an opportunity to perform a piece of music using slurred and tongued to
will demonstrate an understanding that sequential tones may be connecte

TENCY

Sequential tones may be either connected or detached.

Level BEGINNING BAND

ood basic tones.

Materials Instrument

	Student		
	Enabling Behaviors STUDENT DOES:	IN ORDER TO:	**Learnings**
der	listens	differentiate	tones may be connected or detached.
nes	discusses	determine	first tone is always tongued, but in a slur the remaining tones are not.
rred	sings	discriminate	vocally produces detached and slurred tones.
	plays	perform	correlate tonguing and fingering.
ned	plays	improvise	any series of tones may be tongued or slurred.
be	plays	differentiate	between two types of articulation.

n opportunity to perform a piece of music using slurred and tongued tones, the student monstrate an understanding that sequential tones may be connected or detached.

CONCEPT/COMPETENCY

Sounds and silences are organized to form rhythm

Entry Behaviors Awareness of basic beat.

Materials Begi

Stu

Teacher Tasks	Enabling Behaviors STUDENT DOES:	IN ORDER TO:	
1. Select $\frac{4}{4}$ exercises using only 𝅝 and ▬. Count aloud traditionally (1,2,3,4) as students play.	reads plays	review	4 bea
2. Demonstrate new counting method concept by singing the exercise, counting only the 1st beat aloud, but sustaining sound through other 3 beats, using body motion (conduct, tap foot, or clap) to "feel" the other beats.	listens reads sings moves	observe	𝅝 is co

Sing	𝅝 1 ————	▬ — — — —
Clap	Clap, beat, beat, beat (in air –)	think 4 beats
Walk	Step, dip, dip, dip	"
Tap	heel, toe, toe, toe	"

Teacher Tasks	Enabling Behaviors STUDENT DOES:	IN ORDER TO:	
3. Ask students to play and/or move to the exercise as teacher counts.	plays	demonstrate	susta
4. As each new rhythmic pattern is introduced throughout the year(s) this procedure can be followed:			

NCY

Sounds and silences are organized to form rhythm patterns.

Level BEGINNING BAND

Materials Beginning Book of any band or string method.

Student

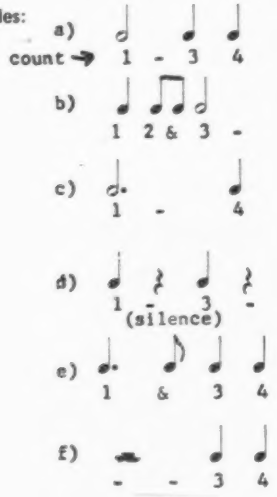
Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Learnings
reads plays	review	4 beats to each 𝅝 or 𝄻.
listens reads sings moves	observe	𝅝 is continuous sound (not re-tongued or re-bowed on each beat). 𝄻 is measured silence.
plays	demonstrate	sustained 𝅝 and counted 𝄻.

a) Introduce new counting problem, discussing and demonstrating visually and aurally.

b) Transfer new problem to singing, using counting number only for the beginning of each note. (Reinforcement: game with each student, desk, or section singing one measure, progressing to next student in rhythm.)

c) Ask students to play the example as teacher counts and/or moves (can also become a game.)

Examples:


a)
count →
1 - 3 4
b)
1 2 & 3 -
c)
1 - 4
d)
1 - 3 -
(silence)
e)
1 & 3 4
f)
- - 3 4

looks
discusses

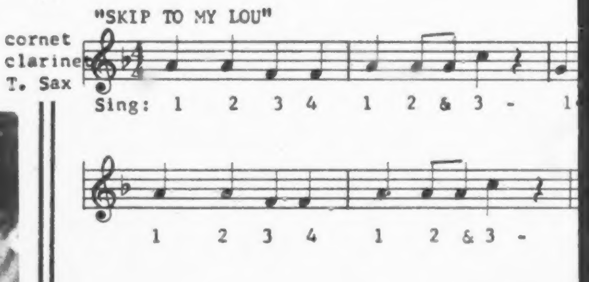
reads
sings

reads
plays
speaks
sings

familiarize

demonstrate

perform

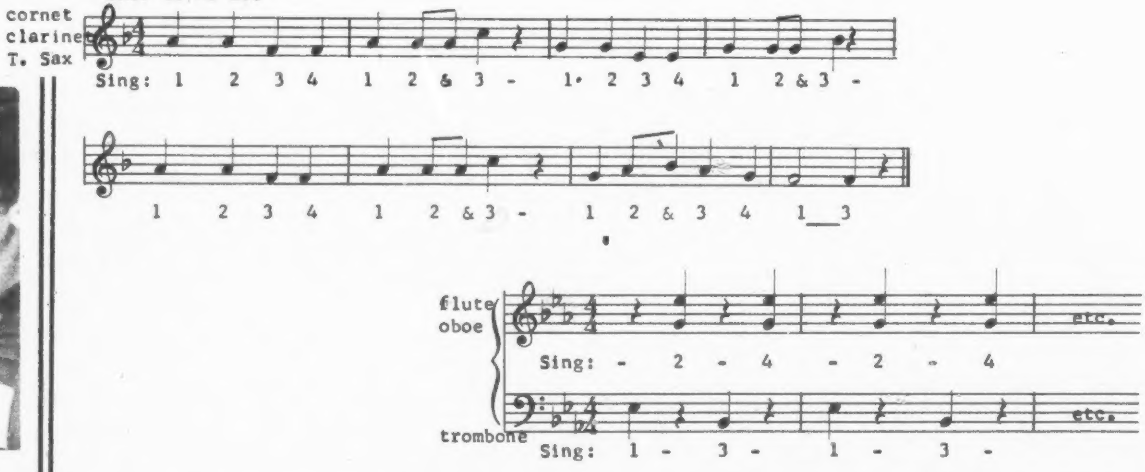

"SKIP TO MY LOU"
cornet
clarinet
T. Sax
Sing: 1 2 3 4 1 2 & 3 - 1
1 2 3 4 1 2 & 3 -

flute
oboe
Sing
trombone
Sing

Given an opportunity to respond to notational values through singing, movi
will accurately interpret 𝅝 𝅗𝅥 ♩ ♪ and dotted notes/rests.

strating	looks discusses	familiarize	use of new counting problem.
for the student, dent in	reads sings	demonstrate	ability to sing a rhythm pattern in response to notation (also sing special part accurately within the established meter of the piece).
moves	reads plays speaks sings	perform	"Skip to My Lou" by counting the rhythm pattern, singing using counting numbers, then performing melody and harmony on appropriate instruments.

"SKIP TO MY LOU"


cornet
clarinet
T. Sax
Sing: 1 2 3 4 1 2 & 3 - 1· 2 3 4 1 2 & 3 -
1 2 3 4 1 2 & 3 - 1 2 & 3 4 1 3
flute
oboe
Sing: - 2 - 4 - 2 - 4
etc.
trombone
Sing: 1 - 3 - 1 - 3 -
etc.

n opportunity to respond to notational values through singing, moving, and playing, the student
urately interpret 𝅝 𝅗𝅥 ♩ ♪ and dotted notes/rests.

CONCEPT/COMPETENCY

Establishing the embouchure on brass instrument.
First tones on brass instrument.

Entry Behaviors

Materials

Brass Instr

Teacher Tasks

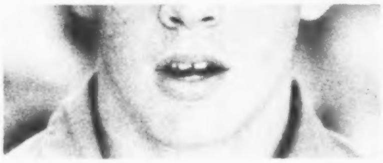
Stude

Enabling Behaviors

STUDENT DOES: IN ORDER TO:

INTRODUCTION: (to teachers)
The most critical time in establishing a proper embouchure for playing a brass instrument is the first time the student attempts to produce a tone. For this reason, it is most important that both the teacher and the student be extremely patient in following the procedure outlined below.

1.

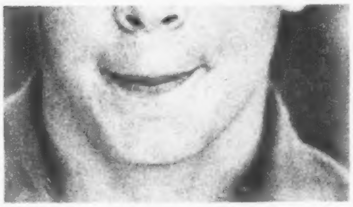


2

1. FORMING THE EMBOUCHURE

Teacher Tasks	STUDENT DOES:	IN ORDER TO:	
a. Show student how to close the lips with teeth not touching. Ask student to imitate. (See pictures 1 and 2).	looks does	observe imitate	correct
b. Draw corners of the mouth slightly down and out as if uttering a disgusted "h—m—m—m—m!" Ask student to imitate. (See picture 3).	looks does	observe imitate	"disgust
c. Repeat a. and b. above.	looks does	practice	until th

3.



2. CENTERING THE AIR FLOW

Teacher Tasks	STUDENT DOES:	IN ORDER TO:	
a. With the embouchure set as shown above, hold the mouthpiece (only) to the center of the lips. Ask student to imitate. (See picture 4).	looks does	observe imitate	proper p
b. Gently blow a stream of air through the *center* of the mouthpiece. *Feel* the air by placing a finger slightly in front of the mouthpiece shank. Ask student to imitate.	looks does	observe imitate	gentle fl the mou

1. b
e

2. b
l

NOTE: At this point do not blow enough air through the lips to cause them to vibrate.

CY Establishing the embouchure on brass instrument.
First tones on brass instrument.

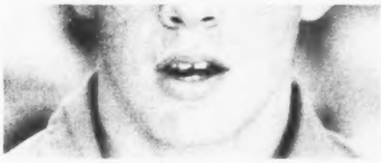
Level BEGINNING BAND

Materials Brass Instruments

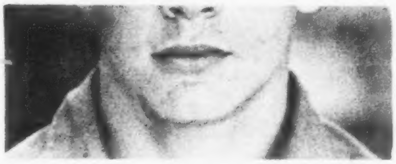
Student

Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Learnings

1.

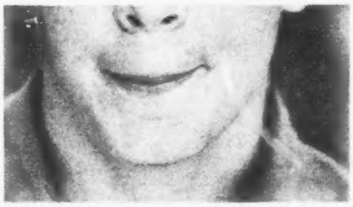


2.

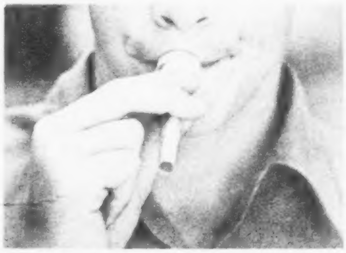


STUDENT DOES:	IN ORDER TO:	Learnings
looks does	observe imitate	correct position of the teeth and lips (Pictures 1 and 2).
looks does	observe imitate	"disgusted 'h—m—m—m' " position of the corners of the mouth (Picture 3).
looks does	practice	until these positions are established.

3.



4.



STUDENT DOES:	IN ORDER TO:	Learnings
looks does	observe imitate	proper placement of the mouthpiece (Picture 4).
looks does	observe imitate	gentle flow of air through the *center* of the mouthpiece (not the corners of the mouth), maintaining correct position. 1. being careful not to allow any air out of the corners of the embouchure. 2. being careful to maintain the embouchure with the corners of the lips in the disgusted "h—m—m—m!"

c. Increase the flow of air, in order to feel the air flow approximately 5" from the mouthpiece shank (Still do not attempt to vibrate lips.)

d. To begin the lip vibration,
  1) use the same flow of air ("c." above).
  2) teeth still not touching.
  3) begin to pull lips toward the center as if they alone were holding an object (see picture 5).
  4) increase flow of air *and* pull lips more *toward center*. If lips do not vibrate, repeat the process from the beginning.

e. With the lips vibrating, you will get a "buzz" through the mouthpiece. Attempt to get a higher "buzz" by increasing the air flow and drawing lips more toward the center of the mouthpiece. Attempt to get a lower "buzz" by decreasing air flow and relaxing lips.

NOTE: Be careful to maintain the corners of the lips in "h–m–m–m" position.

3. PRODUCING A TONE

a. Repeat the process for "buzzing" with the mouthpiece inserted into the instrument. The pitch played will probably be either second line G or low C. Less likely, but possibly a third space C or even a fourth space E.

b. Remove the mouthpiece from the instrument. Sound a second line G on piano. Repeat "buzz" procedure, attempting to match the "buzz" with the G sounded on the piano.

c. After the G "buzz" is obtained, insert the mouthpiece into the instrument to produce the tone G.

d. Follow processes "b." and "c." (above) to produce the low C and fourth space C pitches.

4. MAINTAINING PROPER EMBOUCHURE

a. In *all* steps described above:

  1) check to insure that lips are not tense, jaws are not rigid (See pictures 6 and 7).
  2) mouth corners are drawn as if saying a disgusted "h–m–m–m."
  3) make sure air flow is centered.
  4) emphasize that blowing is gentle.

does feel

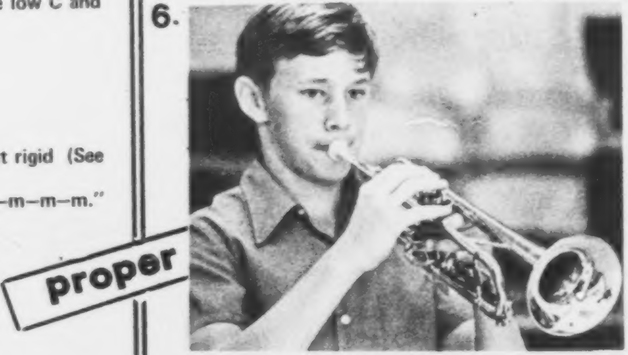
does produce

does produce

does produce

does determine

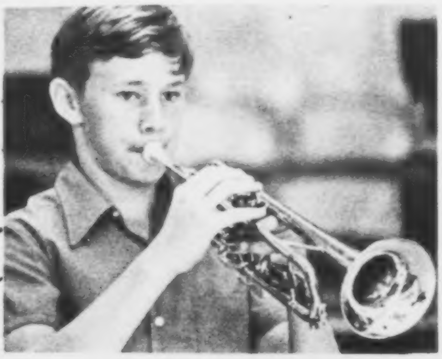
6.



ximately ate lips.)	does	feel	increased flow of air through the center of the mouthpiece.
	does	produce	a buzz through the mouthpiece (only).
holding			
f lips do			
ugh the g the air thpiece. relaxing	does	produce	a higher and a lower buzz through the mouthpiece (only).
s in			
ted into ond line a fourth	does	produce	a designated pitch on the instrument.
d line G "buzz"			
nto the			
w C and	does	determine	that the proper position is constantly maintained.
gid (See			
–m–m."			

5.

6.



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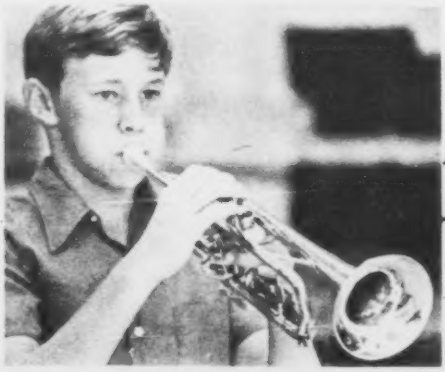


CONCEPT/COMPETENCY

Rhythm often has a recurring pulse or beat within

Entry Behaviors The student will be able to recognize aurally, and reproduce various word rhythms and combinations; and differentiate them from the beat.

Materials Instrumen

Teacher Tasks	Stude		
	Enabling Behaviors		
	STUDENT DOES:	IN ORDER TO:	
1. Using easy word rhythms, the teacher will play and have students copy these rhythms, using open strings. Ex: Rotten Bananas...( ) (Make up your own)	plays	reproduce restate	easy wo
2. Have violin and viola students walk to the beat while playing the rhythms, cello and bass students can clap for them.	moves	define	the beat
3. Ask each student to make up a word rhythm combination and have him put it on the board, if possible.	writes	create	his own
4. Have the class walk through all rhythms.	moves	define	the beat
5. Let each composer mark the syllables in his rhythm pattern that fell in line with a step.	writes	isolate	the beat
6. Ask one performer to play the rhythm pattern of the words on open string of their choice, while others play the basic beat pizzicato on open G.	plays	create differentiate	the rela

Given an opportunity to perform, the student will demonstrate an understanding of basic beat and rhyt

NCY

Rhythm often has a recurring pulse or beat within it.

Level STRINGS

ze aurally, and
combinations;

Materials Instrument

Student

Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Learnings
plays	reproduce restate	easy word rhythms.
moves	define	the beat.
writes	create	his own word rhythm pattern.
moves	define	the beat.
writes	isolate	the beat in a rhythmic pattern.
plays	create differentiate	the relationship of rhythm pattern to the beat.

rm, the student will demonstrate an understanding of basic beat and rhythm patterns.

CONCEPT/COMPETENCY

Melody is made up of pitch patterns

Entry Behaviors	The student will be able to use various finger patterns to communicate his feelings in a given play: "The Fair Maiden Story."
Materials	

Teacher Tasks	**Enabling Behaviors** STUDENT DOES:	 IN ORDER TO:
As a class or in groups, assign one student for each character as follows: Fair Maiden Music.... Castle Music.... Monster Music.... *Tapping-on-the shoulder music.... *Scream!.... Sad, Dying Music.... Happily Ever After Music.... *these don't necessarily need to be melodic.		
1. Ask each student to make up a short musical phrase that goes with his character. (Students should utilize the various finger patterns as they described them in the previous lesson.)	plays	create
2. Before reading the play, have each student play his part.	plays	present
3. Ask the class, "Does the piece fit the character?" Why or why not?	discusses	judge
4. Perform the play in class.	plays reads	combine produce

(At each "...," insert the proper music)

Once upon a time there was a *fair maiden* .... who lived in a *castle* .... by a m
maiden ....went out to the meadow to pick some flowers. While she was
monster ....sneaked up behind her and *tapped her on the shoulder* .... When the
around and saw the *monster* ...., she *screamed* .... The people from the *castle* ..
the *fair maiden* ...., but it was too late. The *fair maiden* .... was *dead* .... Mea
sneaked away and lived *happily ever after* ....

Note: If you object to the ending, you can change it around.

THE END

5. Tape performance and ask students to evaluate.	discusses	evaluate

Given an opportunity to create a sound story, the student will utilize a variety of pitch
for expressive purposes.

TENCY

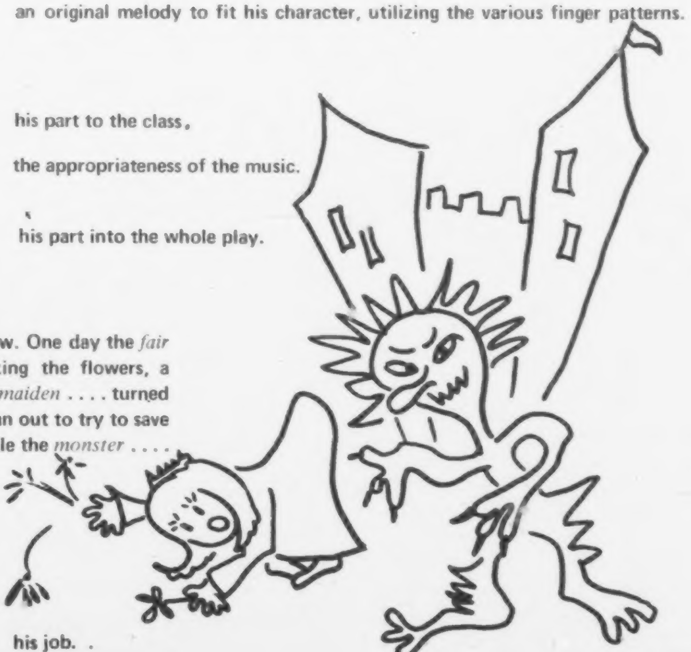
Melody is made up of pitch patterns and phrases.

Level INTERMEDIATE STRINGS

ise various finger patterns
s in a given play: "The

Materials Instrument

	Student		
	Enabling Behaviors		**Learnings**
	STUDENT DOES:	IN ORDER TO:	
vs:			
with his	plays	create	an original melody to fit his character, utilizing the various finger patterns.
scribed			
	plays	present	his part to the class.
	discusses	judge	the appropriateness of the music.
	plays reads	combine produce	his part into the whole play.



...," insert the proper music)
a time there was a *fair maiden* . . . . who lived in a *castle* . . . . by a meadow. One day the *fair*
.went out to the meadow to pick some flowers. While she was picking the flowers, a
. .sneaked up behind her and *tapped her on the shoulder* . . . . When the *fair maiden* . . . . turned
l saw the *monster* . . . ., she *screamed* . . . . The people from the *castle* . . . . ran out to try to save
iiden . . . ., but it was too late. The *fair maiden* . . . . was *dead* . . . . Meanwhile the *monster* . . . .
vay and lived *happily ever after* . . . .
ou object to the ending, you can change it around.

THE END

	discusses	evaluate	his job. .

tunity to create a sound story, the student will utilize a variety of pitch patterns and phrases
rposes.

CONCEPT/COMPETENCY

Melody is made up of pitch patterns and phrases ,

Entry Behaviors The student will be able to differentiate aurally between the various finger patterns on his instrument

Materials Instrum

Teacher Tasks	Stud Enabling Behaviors STUDENT DOES:	IN ORDER TO:	
1. Ask students to hold up their hands in particular finger patterns as you ask for them.	moves	familiarize	with (v
2. Play several short phrases using different patterns and ask students to copy them.	plays	recall	short n
3. Have each child combine the notes of a given finger pattern on a particular string into a short melody.	plays	create	an origi
4. Have each child play his for the class to copy.	plays	perform recall	the mel
5. While the class shuts their eyes, have each student perform his melody in another finger pattern.	plays	create	the patt
6. Ask class members to (by number) identify the "secret" finger patterns they just heard.	speaks	identify differentiate	aural di
7. Ask students to find some words that could describe the musical feeling of each different pattern.	discusses	compare	the aur

NCY Melody is made up of pitch patterns and phrases.

Level INTERMEDIATE STRINGS

rentiate aurally
n his instrument

Materials Instrument

Student

Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Learnings
moves	familiarize	with (visually) finger patterns.
plays	recall	short melodic phrases in a given pattern.
plays	create	an original melody in a given finger pattern.
plays	perform recall	the melody.
plays	create	the pattern and the melody.
speaks	identify differentiate	aural differences in finger patterns.
discusses	compare	the aural differences.

Given an opportunity to improvise, the student will discover that pitch patterns are related to various finger patterns on his instrument.

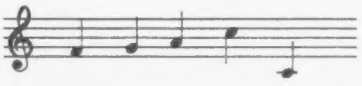
CONCEPT/COMPETENCY

Harmony may be an accompaniment to

Entry Behaviors Harmony is a vertical organization of two or more tones.

Materials

Teacher Tasks	Enabling Behaviors STUDENT DOES:	IN ORDER TO:
1. Ask children to listen as teacher plays a song with 2-pt. harmony on piano, first, with melody only; second, with both parts.	listens	identify
2. Have students all play melody line, and then, the harmony line, calling each part by its proper name.	plays	identify
3. Ask half of the students to play melody and other half to play harmony; REVERSE Parts.	plays	discover
4. Have only one student playing each part, take turns.	plays	discriminate
5. Divide students into three or more parts and play together.	plays	determine
6. Give students the following Concert pitches.	plays	create



Have students work in pairs.
One student plays harmony patterns using 𝅝 or 𝅗𝅥.

Other student plays melody patterns using 𝅗𝅥 ♩ ♪.
Perform the composition for other members of the class.

Given an opportunity to perform in ensembles with two or more parts, s
develop an understanding that music may contain both melody and harr

TENCY

Harmony may be an accompaniment to a melody.

Level BEGINNING BAND

nization of two or more tones.

Materials Instrument

	Student		
	Enabling Behaviors		**Learnings**
	STUDENT DOES:	IN ORDER TO:	
on	listens	identify	that a melody can have a second part played with it.
lling	plays	identify	that he associates proper vocabulary with melody and harmony.
ony;	plays	discover	two parts played simultaneously create harmony.
	plays	discriminate	between two parts.
	plays	determine	there may be more than one harmony part.
	plays	create	a short composition with two-part harmony

n an opportunity to perform in ensembles with two or more parts, students will
lop an understanding that music may contain both melody and harmony parts.

CONCEPT/COMPETENCY

Correct Hand positions for clarinet and flute.

Entry Behaviors

Materials Clarinets/

Teacher Tasks

Stude

Enabling Behaviors

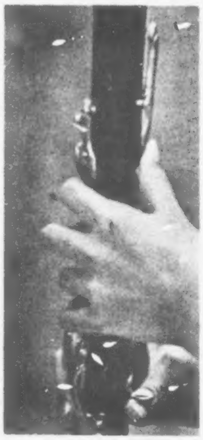
STUDENT DOES: IN ORDER TO:

I. CLARINET HAND POSITIONS

A. Demonstrate correct *left hand* position. Have student imitate.

1. The thumb is placed on the thumb hold at a 45° angle (see picture 1).
2. The first, second and third fingers are placed on the holds. (Note: if the thumb is at a 45° angle, the fingers will lay with the correct slant so that the index finger is in correct position for the "A" key (see picture 2).

1



looks
does

imitate

2

correct

B. Demonstrate correct *left hand* position. Have student imitate.

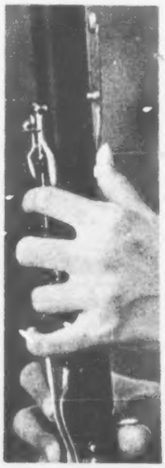
1. The thumb is placed beneath the thumb rest directly in back of the clarinet, with the thumb rest between the tip of the thumb and the first knuckle (see picture 3).
2. With the thumb in correct position, the fingers will lay at the correct angle on the holes so that the index finger is over (but not touching) the "E^b" key (see picture 4).

looks
does

imitate

correct

3



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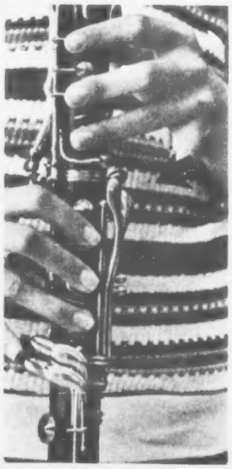
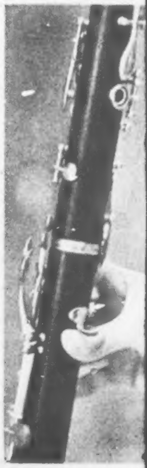


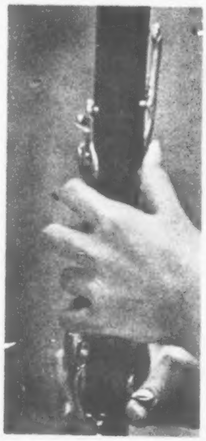
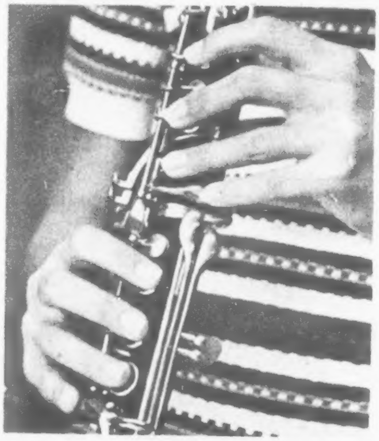
5 WRONG



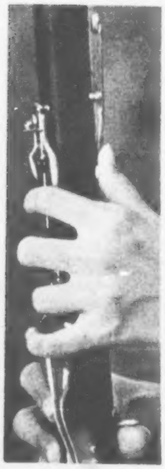
NCY Correct Hand positions for clarinet and flute.

Level BEGINNING BAND

Materials Clarinets/Flutes

Student		
Enabling Behaviors		**Learnings**
STUDENT DOES:	IN ORDER TO:	
1 looks does 	imitate	2 correct position of the *left hand*. 
looks does	imitate	correct position of the *right hand*.

3



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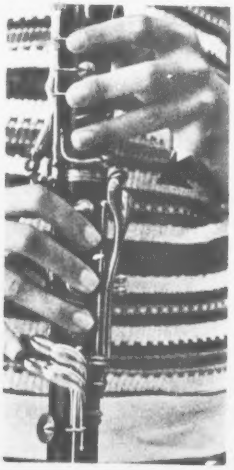
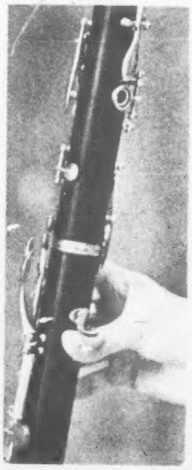
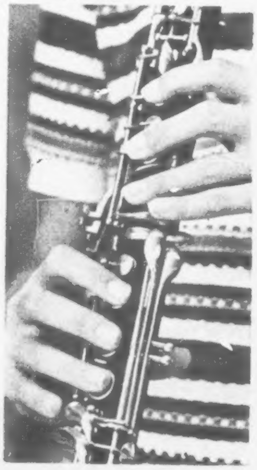


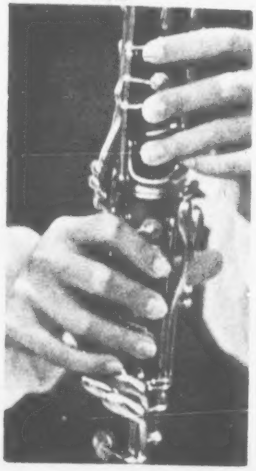
5 WRONG



6 WRONG



7 WRONG



II. FLUTE HAND POSITIONS

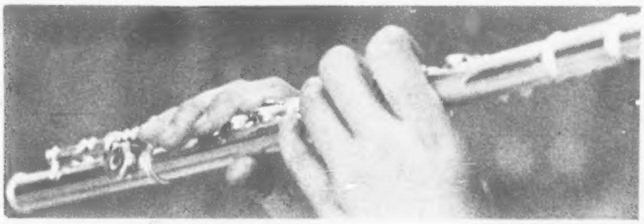
A. Demonstrate correct *left hand* position. Have student imitate (See picture 8).

1. The flute is supported with four points of contact.
   - a. against the chin.
   - b. left index finger, between the second and third joints.
   - c. right thumb.
   - d. right little finger on the "E^b" key.
2. The thumb is on the thumb key at an approximate right angle.
3. The first finger is "cocked" with the flute resting on the third joint.
4. The fingers will then be at the correct angles, with the little finger directly over the "A^b" key.

B. Demonstrate correct *right hand* position. Have student imitate (See picture 9).

1. The thumb is "squarely" under the flute, between the first and second fingers.
2. The fingers are curved over the keys with the tips of the fingers on the keys. The fingers will not touch the rod. "Pretend you are holding a ball in your right hand."

11. wrong



NOTE: OTHER WOODWIND INSTRUMENTS have hand positions similar to the clarinet, with minor variations.

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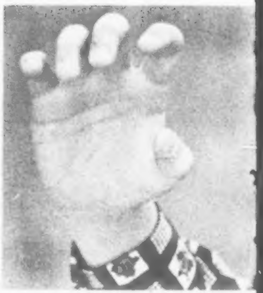
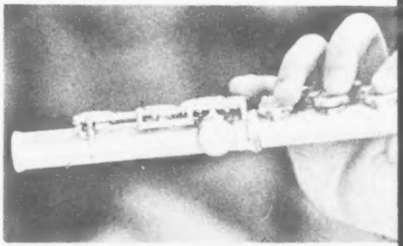
8.

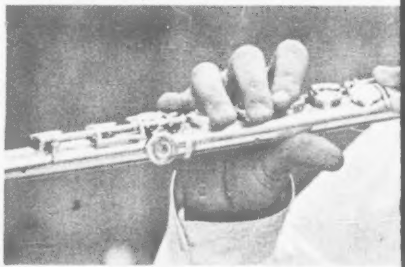


looks
does

9



12. wrong



Given an opportunity to experiment using his instrument, the stude
the correct hand position when playing clarinet or flute.

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te right angle.

ting on the third

s, with the little

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ips of the fingers
"Pretend you are

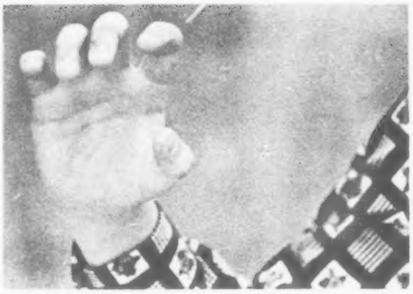
d positions similar

looks
does

imitate

correct position of the *left hand.*

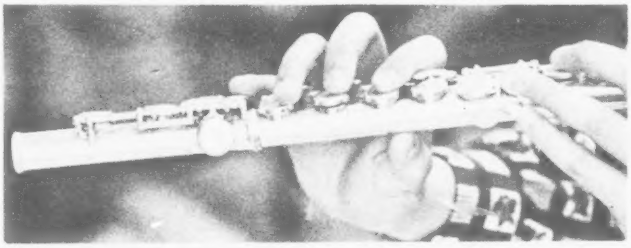
8.



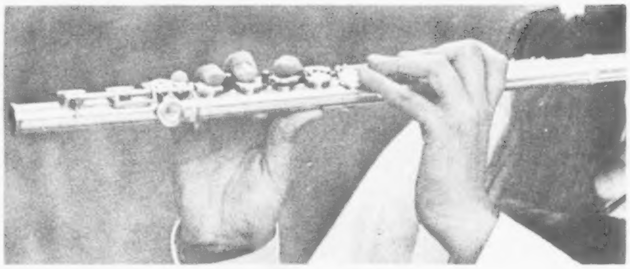
loo!:s
does

correct position of the *right hand.*

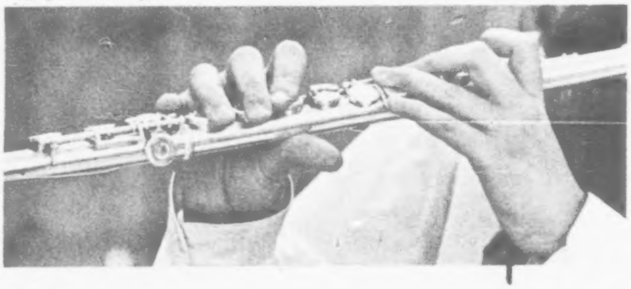
9



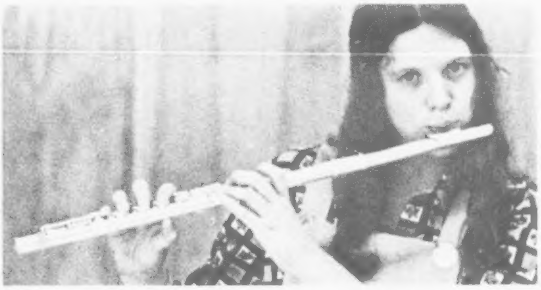
10. wrong



12. wrong



13.



Given an opportunity to experiment using his instrument, the student will demonstrate the correct hand position when playing clarinet or flute.

CONCEPT/COMPETENCY

Correct hand positions for Trumpet and Trombone .

Entry Behaviors

Materials

Trumpets/T

Teacher Tasks

I. TRUMPET HAND POSITIONS

A. Demonstrate correct *left hand* grip around the valve casing. Have student imitate.

1. Third and Fourth fingers may need to "fan out" slightly over the third valve slide (see picture 1).

2. *Avoid* placing the index finger over the bell tubing (see picture 2). This:

   a. causes the player to lose holding balance.
   b. wears the lacquer.
   c. looks wrong.

B. Demonstrate correct *right hand* position. Have student imitate.

1. Extend the thumb with the thumbnail directly facing the nose (see picture 3).

2. Place the thumb directly between the first and second valves (see picture 4).

3. Curve the first, second and third fingers over the valves with the tips of these fingers on the valve caps (see picture 5).

4. *Avoid* placing the little finger in the finger hook (see picture 6). This
   a. limits the freedom of movement of the third finger.
   b. causes the first, second and third fingers to "overlap" the valve caps.

Stude

Enabling Behaviors

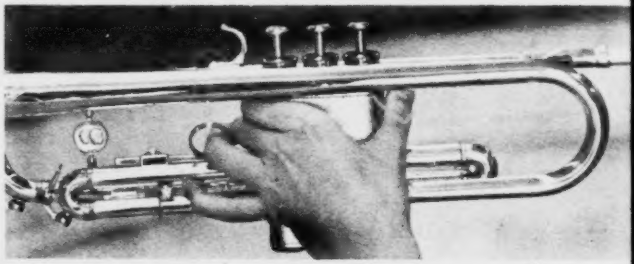
STUDENT DOES: IN ORDER TO:

looks
does

imitate

correct

1.

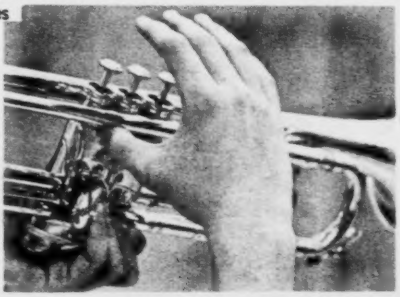


looks
does

imitate

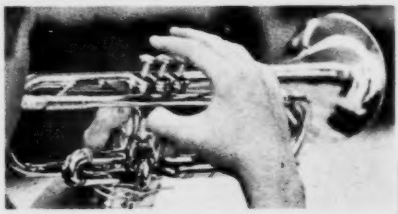
correct

3.



5.

4.



NCY Correct hand positions for Trumpet and Trombone.

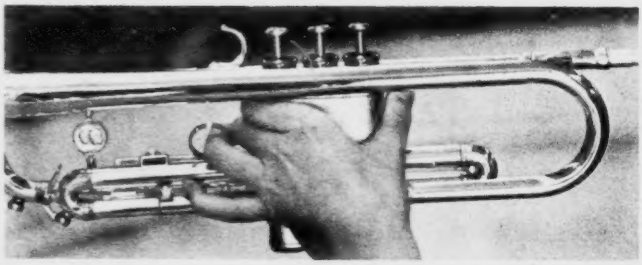
Level BEGINNING BAND

Materials Trumpets/Trombones

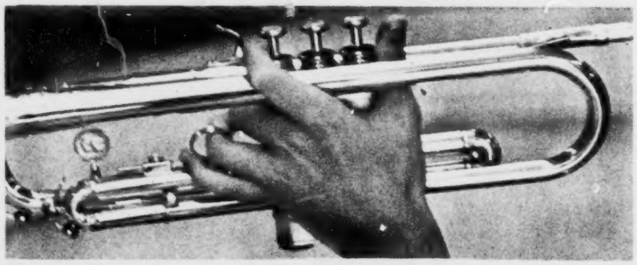
Student

Enabling Behaviors STUDENT DOES:	IN ORDER TO:	**Learnings**
looks does	imitate	correct position of the *left hand*.

1.

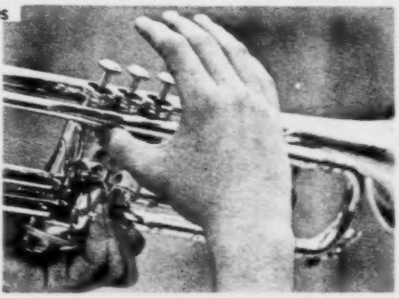


2. wrong



looks does	imitate	correct position of the *right hand*.

3.



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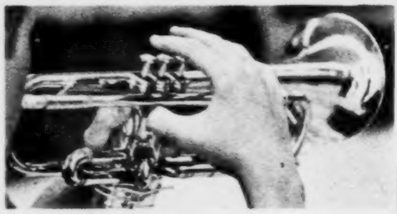
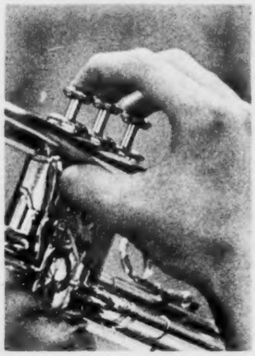
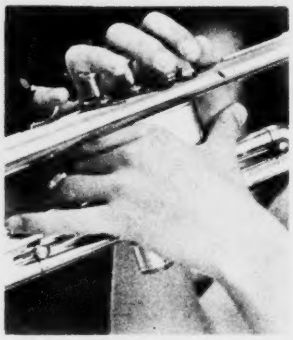


5.



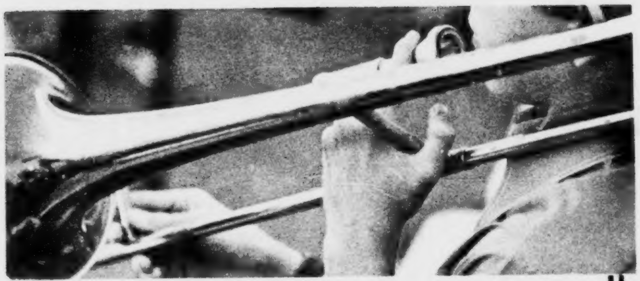
wrong

6.



7.

wrong



II. TROMBONE HAND POSITIONS

A. Demonstrate *left hand* position. Have student imitate (See pictures 9 and 10).

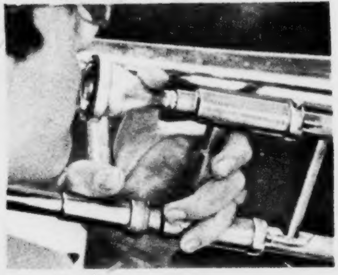
1. The thumb is placed behind the brace on the bell section.
2. The index finger extends over the mouthpiece.
3. The second, third and fourth fingers are placed in the "square" of the slide section.

B. Demonstrate *right hand* position. Have student imitate (See picture 11).

1. The thumbnail points directly toward the nose, at the lowest point of the slide brace.
2. Use the first and second fingers only for the grip.
3. The third and fourth fingers are below the slide. This allows the wrist to work freely and most naturally.

NOTE: OTHER BRASS INSTRUMENTS have hand positions similar to the trumpet, with minor variations.

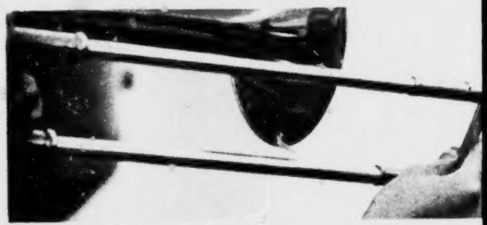
8. wrong



looks
does

imitate

9.



looks
does

imitate

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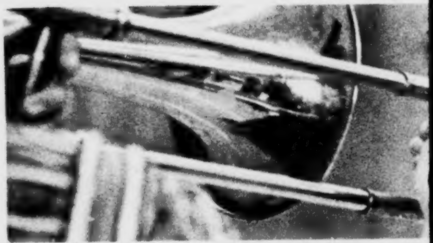

Given an opportunity to experiment, using his instrument, the student v
the correct hand position for either trumpet or trombone.

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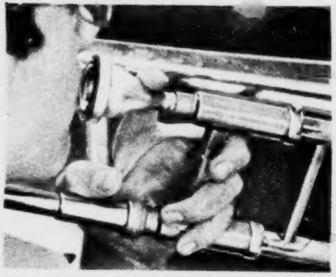

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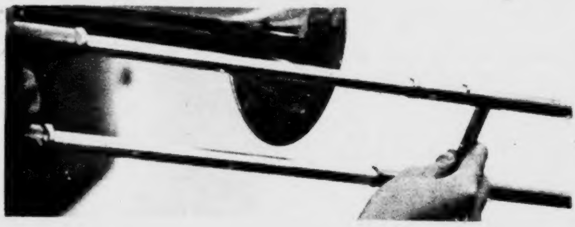

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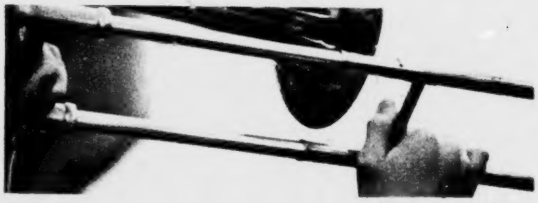

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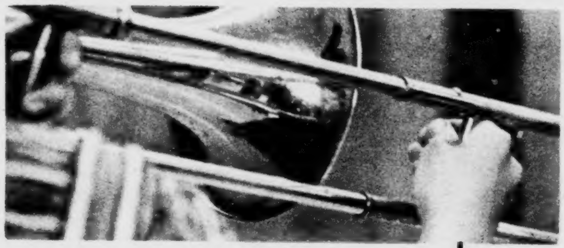

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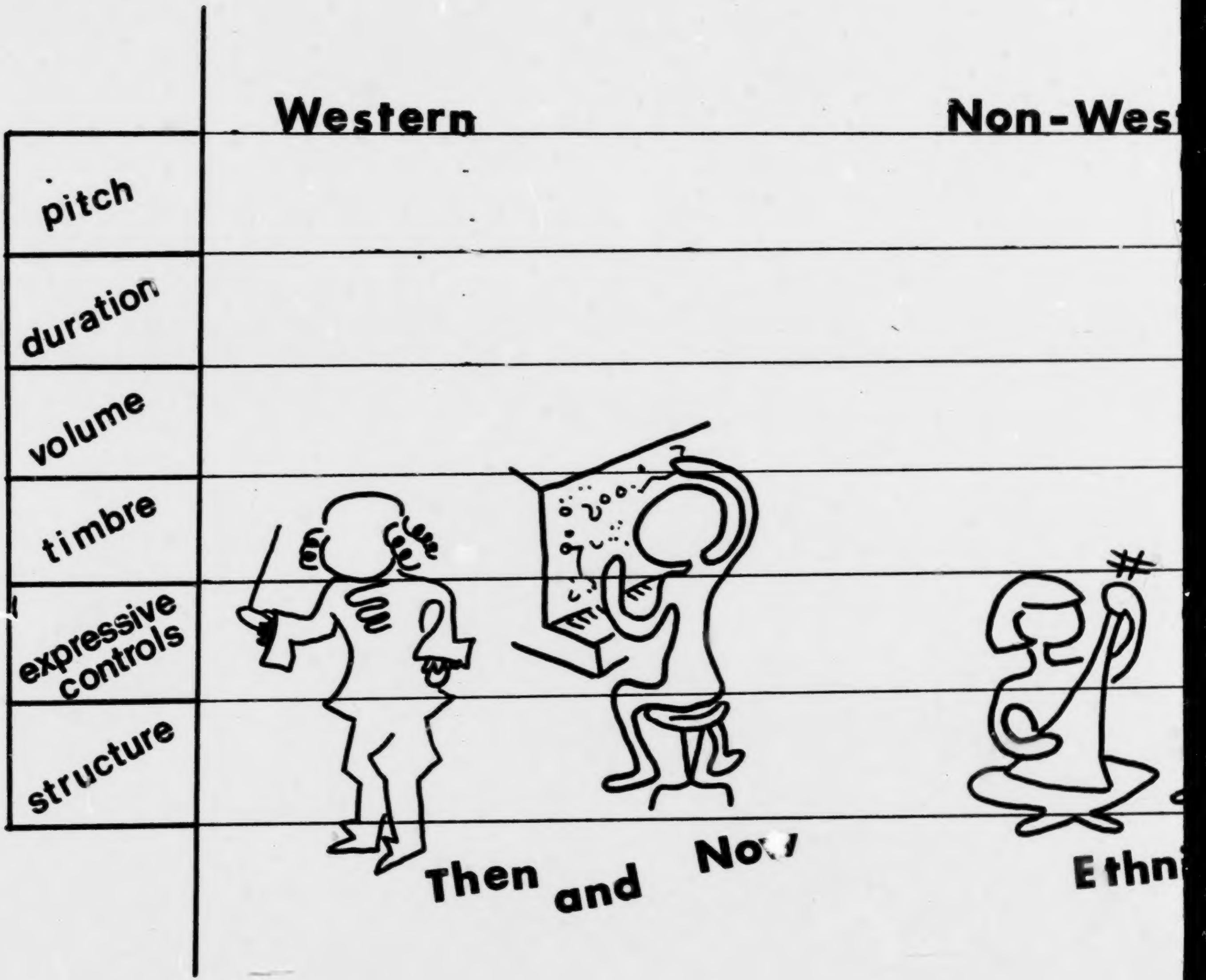
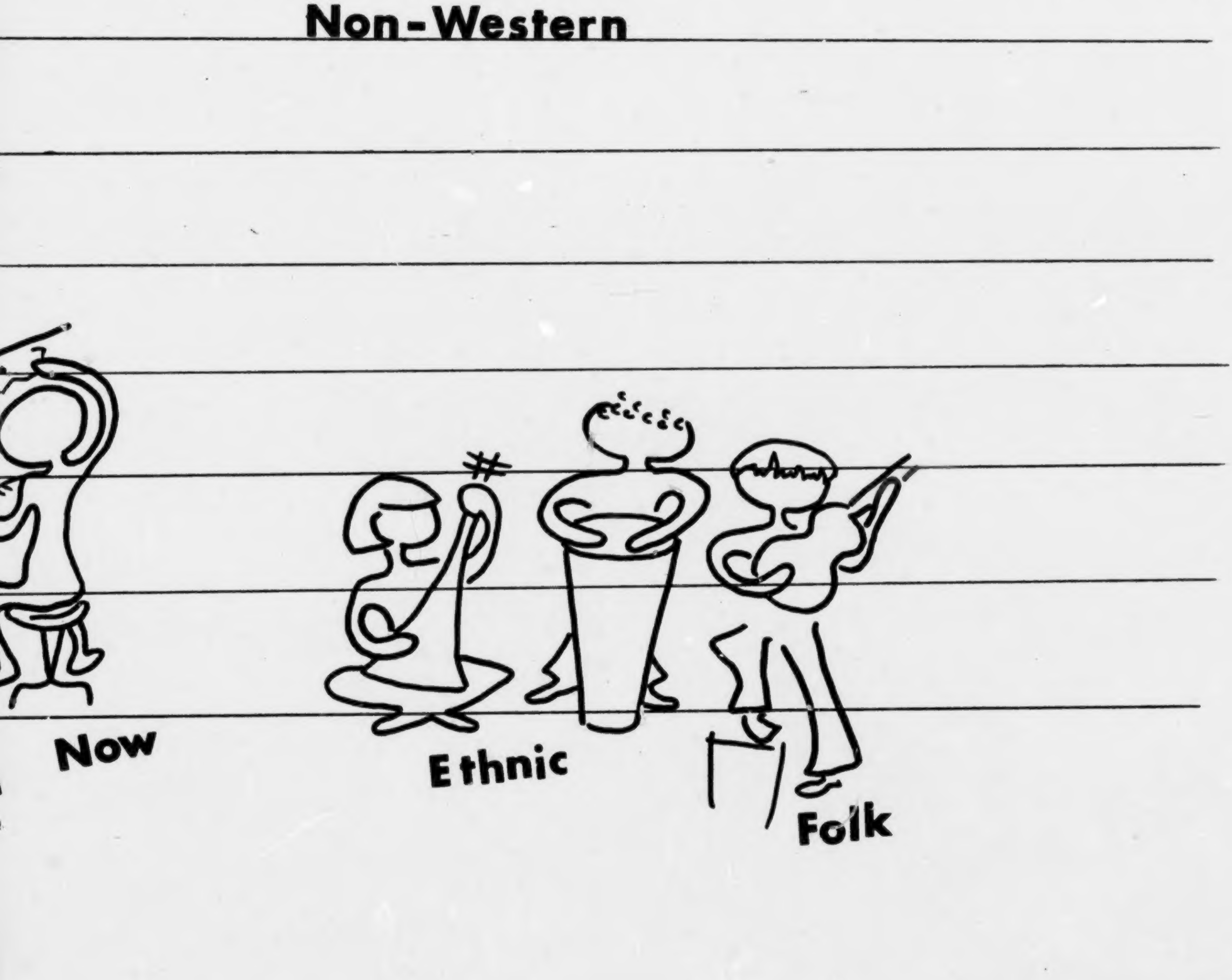
Given an opportunity to experiment, using his instrument, the student will demonstrate the correct hand position for either trumpet or trombone.


Western
Non-West
pitch
duration
volume
timbre
expressive controls
structure
Then and Now
Ethni


Non-Western
Now
Ethnic
Folk

MUSIC IN TIME AND PLACE

The study of music is centered upon specific concepts which pertain to pitch, duration, volume, timbre, expressive controls and structure.

As the student progresses through the grades, the emphasis begins to shift to include more concern for how these various components are combined in Time and Place, reflecting the music of man.

The comparative study of the components and how they are used by the various Ethnic groups presents one way to further understand man and his music. An awareness of how music developed through the periods of Western Cultures provides the student with yet another means to understanding music.

If the student is to have an opportunity to perform, discuss and listen to music of many styles and periods, the teacher must have access to resources which aid in determing these likenesses and differences.

The following pages represent a summary of practices within a given period and/or place as they relate to the basic concepts of all music (pitch, duration, volume, timbre, expressive controls and structure). The aesthetic premise represents the feeling of man for his music during each period of time.

These materials are to be used as a resource, not necessarily as a "bank of material" to be covered at a given grade level. The suggested literature for study may be found in such materials as the state adopted textbooks, the "Julliard Repertory Library" and current recordings on the market.

The lesson plans are examples of a means of involving students in the study of music in Time and Place at the various learning levels of knowledge, analysis, synthesis and valuing.

MUSIC OF THE WORLD

	North American-Indian & Eskimo	
Pitch	. scales are often, but not always, pentatonic. . Eskimo—minor seconds. . Pueblo—Plain, descending terraced melodic movement.	. a m . m p . p . la t . p s
Duration	. metrical organization most often duple. . Eskimo—complex rhythms in drumming. . Navajo and Apaches — simple rhythms with ♪, ♩ . . Eastern portion of U.S. — regular rhythmic units.	. . . . .
Timbre	. mostly vocal, monophonic, little melodic instrumental music. . accompaniment by drum or rattle. . men have leading role in singing. . voice has tense, harsh, strident character. . Navajo and Apaches often use clear falsetto voice. . Plains—Pueblo—New Mexico—Arizona — harsh, tense, pulsating vocal technique.	. . . .

F THE WORLD

th *American-Indian & Eskimo*	*Latin American*
scales are often, but not always, pentatonic. Eskimo—minor seconds. Pueblo—Plain, descending terraced melodic movement.	. augmented and minor 2nds found in melody. . much music follows Western European pitch organization. . parallel 3rds and 6ths. . lack of strong tonality, use of a few tones typical of Spanish and Indian music. . pentatonic and mixtures with European scales.
metrical organization most often duple. Eskimo—complex rhythms in drumming. Navajo and Apaches — simple rhythms with ♪, ♩ . Eastern portion of U.S. — regular rhythmic units.	. often triple meter, sometimes duple. . irregular (compound), changing meters. . some driving syncopated rhythm related to African music. . shifting rhythms. . rhythmic movement follows the text rather than dance patterns.
mostly vocal, monophonic, little melodic instrumental music accompaniment by drum or rattle. men have leading role in singing. voice has tense, harsh, strident character. Navajo and Apaches often use clear falsetto voice. Plains—Pueblo—New Mexico—Arizona — harsh, tense, pulsating vocal technique.	. vocal production — harsh and nasal. . Mariachi orchestra — 3 to 12 instruments, mandolins, guitars, double basses and brass instruments. . gourd, stick instruments. . clay flutes, claves. . steel drum bands (Jamaica). . double drums. . guiro (notched wood or gourds).

East Asia - Japan, China, & Korea	Southeast Asia - Malaysia & Indonesia
. pentatonic. . stereotype patterns in melody. . harmony-combined pentatonic pitches.	. Javanese music – 2 basic scales are 5 toned slendro and 7 tones pelog. . Bali – instruments are tuned to slightly different pitches to create shimmering quality.
. elastic, rhythm follows breath .	. most often poly-rhythmic.
String: Japan: koto, shamisen, biwa. China: Ch'in (seven string instr.) T'sin Chin (e strings) Nan Hu (2 string bowed instr.) P'i Pa (4 string fretted instr.) Wind: Japan: shakuhachi (bamboo flute); sho (mouth organ). China: Sheng (mouth organ). Percussion: drums, gongs, bells. Voice: Often continues instrumental part; nasal quality.	. Javanese Gamelon (orchestra from a few to over 75). . two basic kinds, loud style with emphasis on bronze instruments struck with metal hammer and soft style which uses flutes, rebab, chelampung (zither), usually made of metal or bamboo. . Kendang (double headed drum). . gong. . solo and unison chorus singing.

outheast Asia - Malaysia & Indonesia	South Asia - India & Afghanistan
. Javanese music – 2 basic scales are 5 toned slendro and 7 tones pelog. . Bali – instruments are tuned to slightly different pitches to create shimmering quality.	. subdivision into microtones, sruti, within an octave there are 22 tones. . not mathematically alike and are not used in succession. . basis of melody and scale is the raga, ascending and descending organization are usually different, specific notes within a raga will have special ornamentation.
. most often poly-rhythmic.	. basic rhythmic system is called tala, a cycle of from 3 to 128 beats marked off by accents into smaller rhythmic groups. . tempo often increases near the end of the composition to achieve musical climax. . variation within tempo in improvisatory instrument or voice.
Javanese Gamelon (orchestra from a few to over 75). two basic kinds, loud style with emphasis on bronze instruments struck with metal hammer and soft style which uses flutes, rebab, chelampung (zither), usually made of metal or bamboo. Kendang (double headed drum). gong. solo and unison chorus singing.	. Sitar (5 melody strings, 2 drone strings, with additional sympathetic strings and movable frets). . vina (S.I.) tuned differently and played on knee. . sarod (N.I.) plucked or bowed. . murali (flute), shahnai (oboe-like), Puci and Tabla (N.I.), Mridanga (S.I.). . Vocal improvisations employed. (Wide variation of volume employed).

	North America - Indian & Eskimo
Structure	. California–Yuma tribes – short repeated section alternates with section at a higher pitch. . North California, Nevada, Utah – characterized by forms that are repeated (aa, bb, etc.). . Plains-Pueblo Indians of New Mexico and Arizona – forms consist of two identical sections except second is incomplete repetition of first. . Eastern portion of continent – call/response type singing.
Aesthetic Premise	Music is rarely performed for its own sake; associated with special activity, religious rite or tribal custom; song regarded as property of the composer.

North America - Indian & Eskimo	Latin American
. California—Yuma tribes — short repeated section alternates with section at a higher pitch. . North California, Nevada, Utah — characterized by forms that are repeated (aa, bb, etc.). . Plains-Pueblo Indians of New Mexico and Arizona — forms consist of two identical sections except second is incomplete repetition of first. . Eastern portion of continent — call/response type singing.	. musical forms influenced by European and African traditions.
Music is rarely performed for its own sake; associated with special activity, religious rite or tribal custom; song regarded as property of the composer.	Music is nearly always used in connection with a social activity (Example: Dancing).

East Asia - Artistic & Cultural Tradition	Southeast Asia - Malaysia, Indonesia	S
. transparent texture. . combined voices and instruments. . theater music. . singing by actors with few instrumental accompaniment.	. basic melody played in relatively slow unadorned fashion. . many layers of elaborations are constructed on this theme. . gong is used to divide melody into various temporal sections. . forms and structures constantly modified. . repetition of patterns.	
Association with nature; original form related to Buddhist religion — similar to Gregorian chant in Western music; Chamber music-like.	Gamelon music is to accompany dancing and drama; used in important religious and secular ceremonies; native notational systems exist but traditionally handed down orally.	

Southeast Asia - Malaysia, Indonesia	South Asia - India, Afghanistan
. basic melody played in relatively slow unadorned fashion. . many layers of elaborations are constructed on this theme. . gong is used to divide melody into various temporal sections. . forms and structures constantly modified. . repetition of patterns.	. a scale is presented which outlines pitches to be used, then performer improvises around the raga. . the tala outlines rhythmic structure and then improvisations must fit within the rhythmic pattern. . tambura provides drone accompaniment to maintain a tonal center; it most often sounds the tonic and dominant pitches.
Gamelon music is to accompany dancing and drama; used in important religious and secular ceremonies; native notational systems exist but traditionally handed down orally.	Artists are rated on ability to improvise; ragas are selected for performance according to time of day, occasion, or mood desired. (N.I. – Hindustani music; S.I. – Karnadic) basic concepts the same but use different instruments. The music grew basically from worship, ceremonies.

	Oceania (Polynesian Cultures)	North Africa-Middle Eas
Pitch	. limited to a few tones, usually 2 or 3 within a chant. . some Polynesian cultures use harmony, others do not.	. melodies made of quarter-tones and microtones. . traditional pitch patterns are used at specific times and are passed on aurally. . accompaniment usually in unison or at the octave.
Duration	. usually in duple meter. . melodic rhythm derived from flow of text.	. traditional rhythm patterns similar to ragas of India are employed, patterns are transmitted aurally. . like ragas in Indian music, different patterns are employed for different times each day. These patterns are called magamat.
Timbre	. Double and single gourds, drums, pebbles, sticks, gourd rattles, slit bamboo sticks, bamboo pipes, hand clapping, body slapping, foot stamping, nose flute (used both in ancient Hawaiian music and today), ukulele, steel guitar used with voice in chanting (mele).	. percussion instruments used are: tambourine, pot drums, double kettledrums, tambak, hand clapping, foot stamping, body slapping. . wind instruments used are: end blown flute (yarul). . string instruments used are: Kanun (played with mallets or plectra), plucket lute, keman, rebab, sentur dulcimer, kanan (zither type instrument) amzhad (one-two string instrument).

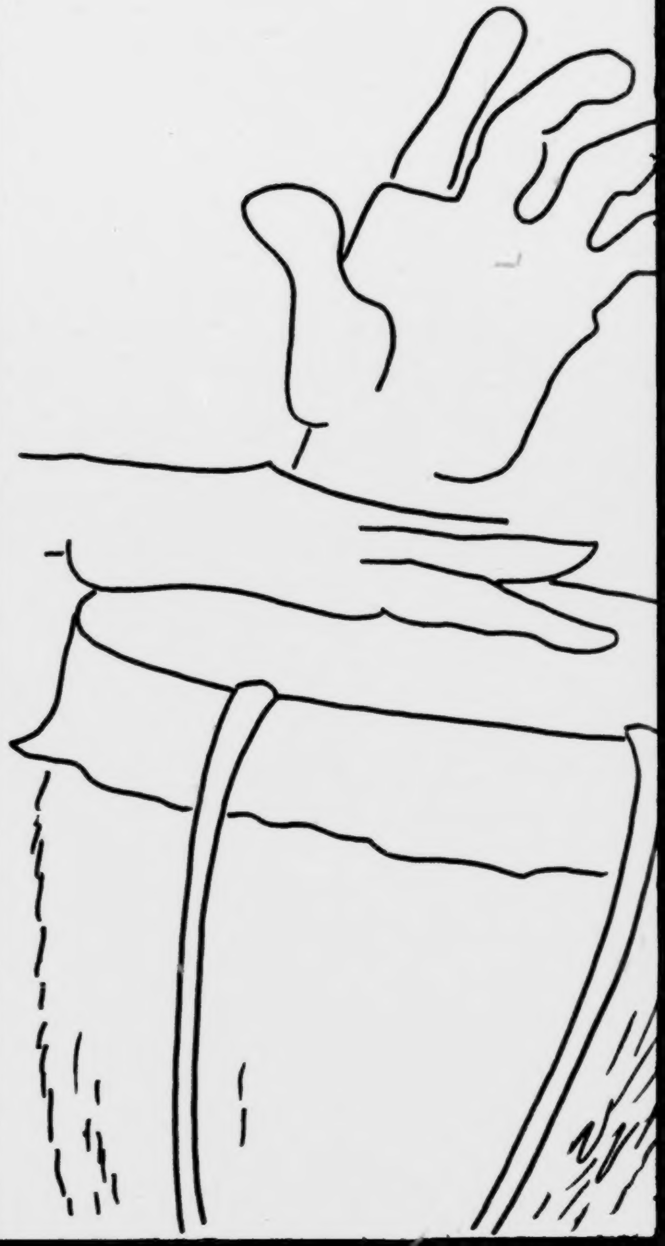
)	North Africa-Middle East	Sub-Sahara Africa
3 y,	. melodies made of quarter-tones and microtones. . traditional pitch patterns are used at specific times and are passed on aurally. . accompaniment usually in unison or at the octave.	. spoken language is tonal. . the pitch of a syllable can vary the meaning of the work. . limited range of melodies. . extended duration of melodies. . harmony sometimes heard in 3rds, 4ths, and 5ths.
of	. traditional rhythm patterns similar to ragas of India are employed, patterns are transmitted aurally. . like ragas in Indian music, different patterns are employed for different times each day. These patterns are called magamat.	. polyrhythm. . cross-rhythm.
, t d , t , g	. percussion instruments used are: tambourine, pot drums, double kettledrums, tambak, hand clapping, foot stamping, body slapping. . wind instruments used are: end blown flute (yarul). . string instruments used are: Kanun (played with mallets or plectra), plucket lute, keman, rebab, sentur dulcimer, kanan (zither type instrument) amzhad (one-two string instrument).	. drums, bells, rattles, m'bira (thumb piano), ballophone, (xylophone with resonators) kora (stringed instrument).

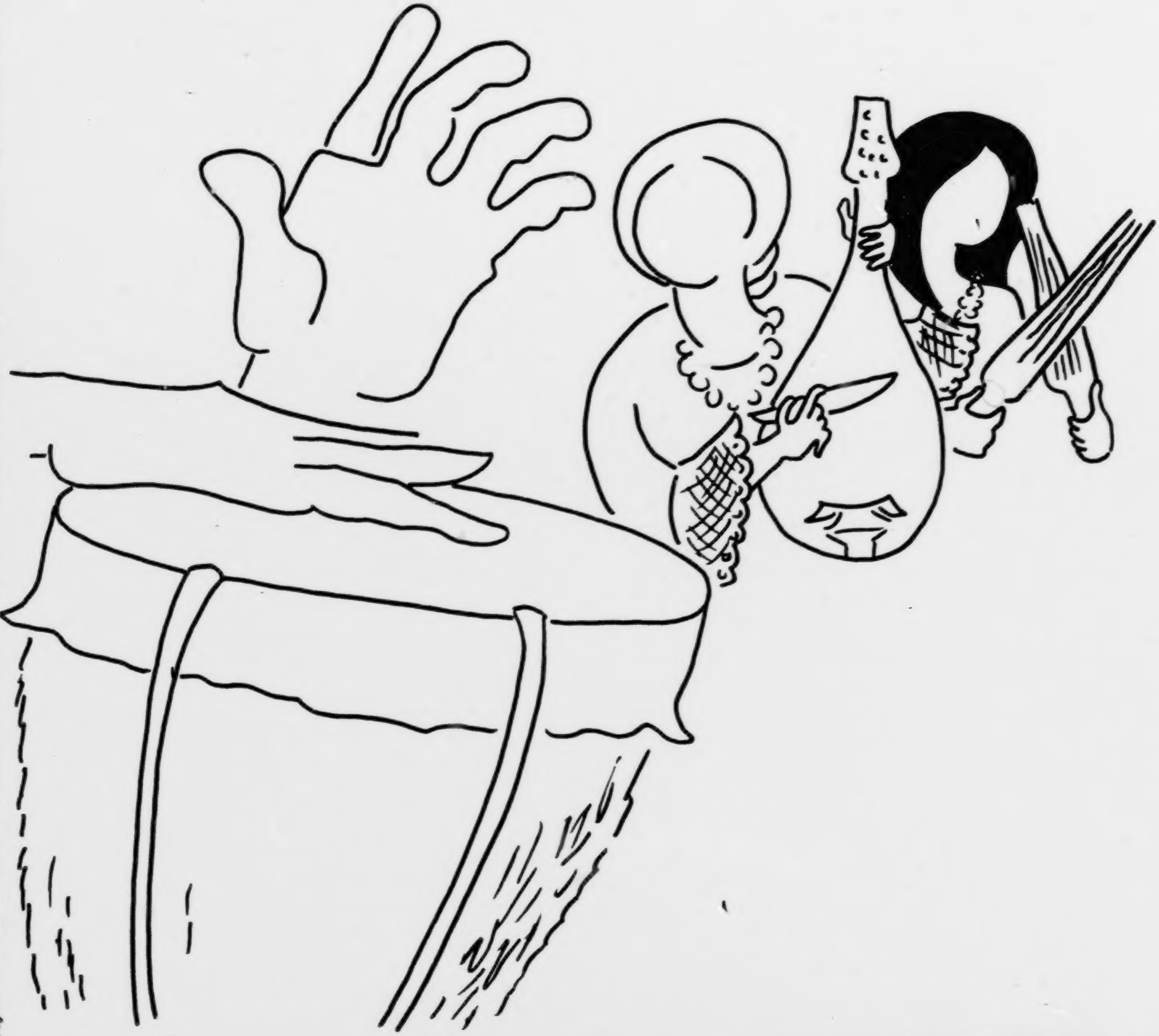
European Folk

- folk songs fit within diatonic scale systems.
- melodies augmented by major 2nds and minor 3rds.

- regularity of recurrence of accent patterns.
- usually metric pattern.

- recorder.
- bagpipes similar to Asian.
- violin, clarinet, dulcima.





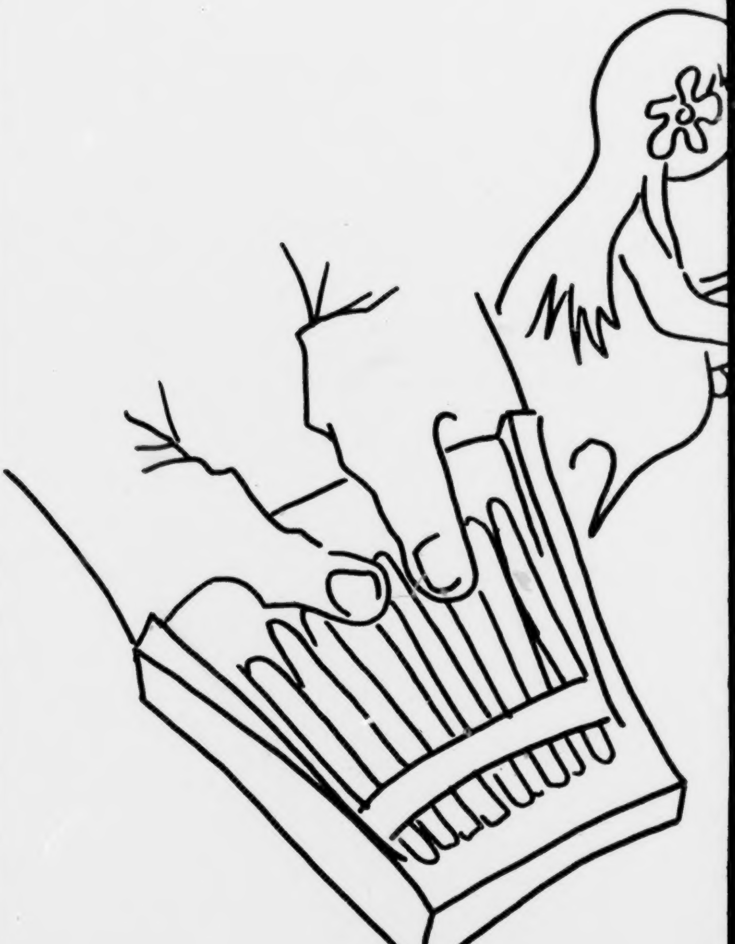
	Oceana	*North Africa/Middle*
Structure	. simple and somewhat limited. . often 2 part form.	. improvisational. . composition largely shaped by musical leader. . dancing and use of poetry.
Aesthetic Premise	Tradition passed orally, originally related to worship, honoring royalty.	Music transmitted through oral tradition; used for social and religious purposes.

North Africa/Middle E.	Sub-Sahara Africa
. improvisational. . composition largely shaped by musical leader. . dancing and use of poetry.	. instruments frequently double voices. . much use of free improvisation with variations on themes. . use of imitation between voices and instruments in call and response. . song forms tend to be restricted due to religious leaders opposition to music. . chant is frequent form employed.
Music transmitted through oral tradition; used for social and religious purposes.	Singing, Dancing, Playing, Ceremonials. Music transmitted through oral tradition used for singing.

European Folk

- form closely related to poetic structure of words.
- repeated verse form with repetition within verse.
- ballad developed in Europe in Middle Ages.

Love songs important in European culture, agricultural songs.



MUSIC IN TIME

	Renaissance	Baroque
Pitch	MELODY . smoothly flowing melodic lines within a polyphonic texture of equal voices. . exploration of full range of human voices by end of period. . "word painting" employed in setting of texts. . accompanied solo song and solo madrigal. . melody appears in top voice. HARMONY . full triads; thirds and sixths considered consonances. . successive parallel sixth chords appear in fifteenth century music. . dissonance controlled by preparation and resolution.	MELODY . tonality established. . major and minor scales became basis of pitch organization. . vocal melodies are often florid as in instrumental writing. . later melodies tend to be long,spun out lines. . aria is a songful style which established a single mood; text is subordinate to music. . recitative imitates patterns and accents of speech to secure expressive setting of text; carried narrative and action. . accompanied vocal melody, declamatory in nature appears first in opera. HARMONY . polyphonic texture regulated by harmonic progression. . improvisation widely used. . ornamental soprano and firm bass line emphasized.

Classical	*Romantic*
MELODY . usually simple and tuneful, resembling popular or folk music. . usually in top voice. . moves by step (scale line) or small skips. . limited range. . phrases short, symmetrically balanced. . eight measure periods (question and answer). . enhanced by function of rhythm and harmony.	MELODY . flowing lines; wider range; some use of larger skips; 4ths, 5ths, and 7ths. . singing melody in instrumental music (bel canto style). . leading motives generated thematic materials.
HARMONY . changes coincide with metrical accents indicated by bar lines. . limited chord changes support an active melodic line. . definite phrase ending (cadences V; V_7–I; V–VI). . simple triadic harmonies with restrained modulations and sparing use of dissonance.	HARMONY . dissonance used to create harmonic tension. . used for color. . increased modulation moves music farther from traditional tonal center key feeling.

Romantic	*Contemporary*
MELODY · flowing lines; wider range; some use of larger skips; 4ths, 5ths, and 7ths. · singing melody in instrumental music (bel canto style). · leading motives generated thematic materials. HARMONY · dissonance used to create harmonic tension. · used for color. · increased modulation moves music farther from traditional tonal center key feeling.	IMPRESSIONISM – melody not as important as in Romantic music; melodies tend to be short, smooth, middle register and without cadences; use of whole tone scale, no strong sense of key center permitting fluid motion. Harmony extremely important 9ths, 11ths, 13th chords. FOLKLORIC – use of folk material in serious compositions; that is, melodies peculiar to the community of origin. NEO-ROMANTICISM – smooth flowing melody; basic 19th century Romantic elements are present; dissonance is present, but occurs as two melodic lines interweave and momentarily clash. NEO-CLASSICISM – objectivity and preciseness of the Classical and Baroque period coupled with modern ways of using melody and harmony. Polyphony often used; melody often jagged; melody extremely important element; balance and clarity. EXPERIMENTAL – on extensive tune but series of sounds, often short spurts; extremely large leaps.

	Renaissance	Baroque
Duration	. musical flow governed by steady pulse (tactus). . accentuations determined by word accents of texts. . rhythm patterns are flexible (quietly shifting), measured and notated by systems of proportional values. . regular metrical patterns appear in dance music.	. strong steady beat. . notated in patterns of regular metrical accents. . use of meter signatures and bar lines.
Timbre	. instruments were used with voices in 15th century sacred music. . instruments doubled voices or substituted for missing vocal parts in secular music. . lutes, viols, recorders, shawmes (double reed), cromornes (double reed), cornetts (wood or ivory), trumpets, trombones, organ, harpsichord and clavichord were used. . ideal of homogeneous sound achieved by unaccompanied voices and "chest" or "consorts" of viols or recorders.	. mostly strings and woodwinds; violin becomes virtuosso instrument, occasional use of brass and timpani. . harpsichord and organ were popular. . emphasis on vocal technique. . voices and instruments used in combination.

Classical	Romantic
. patterns laid out in eight measure periods. . rhythm heard against background of constant beat, meter and tempo. . originality of rhythmic invention achieved (well known motives seldom used again).	. syncopation and cross rhythms used to create new metrical organization.
. symphony orchestra and string quartet established. . piano gained in popularity. . orchestrations featured full choirs of instruments.	. equally as important as rhythm, melody and form. . orchestra expanded; increased use of brases, woodwinds and percussion. . massed orchestral sound as well as lighter, more brilliant soloistic effects. . less interest in chamber music. . piano popular with virtuosi and amateurs.

Romantic	Contemporary
. syncopation and cross rhythms used to create new metrical organization.	IMPRESSIONISM – tempos tend to be slow, notes grouped over barline which reduces impact of regular beat; accents frequent, not forceful; rubato; easy flowing movement. FOLKLORIC – folk music used in serious compositions; rhythmic elements peculiar to community of origin. NEO-ROMANTICISM – strong rhythmic drive avoided through over the bar line phrasing. NEO-CLASSICISM – rhythm is often driving and exciting; many odd meters and mixtures of meters used; frequent irregular pulse and irregular accents; rhythm often strong and major part of music's impact. EXPERIMENTAL – sometimes slow or fast but often no feeling of "speed"; sometimes pulse but often not; great extremes of long and short notes in unusual combinations; smooth and jerky motion; pace very important, varies from extremely static to active.
. equally as important as rhythm, melody and form. . orchestra expanded; increased use of brases, woodwinds and percussion. . massed orchestral sound as well as lighter, more brilliant soloistic effects. . less interest in chamber music. . piano popular with virtuosi and amateurs.	IMPRESSIONISM – color instruments such as harp, English horn, bassoon in high register often used; composition hinged on subtle, delicate, rich sensitive, blending of tone colors. FOLKLORIC – use of various combinations of performance groups; instrumentation in part reflecting sounds or origin of folk material. NEO-ROMANTICISM – snare drum adds new sounds; much use of percussion. NEO-CLASSICISM – tone color depends on smaller ensembles giving clear distinct colors. EXPERIMENTAL – often most important element of all; main content of piece; two kinds of tone color 1) traditional sounds used in new ways, 2) use of machines.

	Renaissance	*Baroque*
Volume	. no dynamic markings . changes in texture (number of parts) affected dynamic levels.	. use of terraced dynamics. . alterations in volume at beginnings of phrases or sections. . echo-effects utilized.
Expressive Controls	. no tempo markings. . articulations (slurs, stacatto, etc.) generally not indicated. . performers were probably influenced by expressive demands of text. . limited use of vibrato.	. single tempo used throughout piece or movement. . staccato, legato and slurs used to articulate motives. . long phrases required legato treatment. . dynamic changes by adding or subtracting instruments.

Classical	Romantic
. dynamic gradations employed. . popularity of piano due in part to dynamic flexibility.	. greater contrasts employed with more precise indications of dynamic levels (FFF to PPP).
. tempo indication used to avoid distortion. . terms ran gamut from largo to presto. . great variations in articulation styles (staccato, legato) and dynamics essential to the expressive character of the music.	. extremes of tempo with descriptive adjectives. . tempo rubato (metric beats treated with freedom and elasticity were employed). . accelerando and ritard indicated. . slurs, accents, staccato, legatos, portamento, pizzicato indicated.

Romantic	*Contemporary*
. greater contrasts employed with more precise indications of dynamic levels (FFF to PPP).	IMPRESSIONISM FOLKLORIC NEO-ROMANTICISM – frequent and extensive use of dynamic contrasts; many extremes of loud and soft; sudden accents. NEO-CLASSICISM EXPERIMENTAL
. extremes of tempo with descriptive adjectives. . tempo rubato (metric beats treated with freedom and elasticity were employed). . accelerando and ritard indicated. . slurs, accents, staccato, legatos, portamento, pizzicato indicated.	IMPRESSIONISM FOLKLORIC NEO-ROMANTICISM – many experiments with expressive sounds; smooth/jerky motions; changing tempos. NEO-CLASSICISM EXPERIMENTAL

	Renaissance	Baroque
Structure	. existing composition (Gregorian chants, secular songs, polyphonic compositions) frequently serve as the structural basis of a polyphonic work. . each phrase of text set by voices entering imitatively in succession, proceeds freely after first few notes (point of imitation). . forms tend to be through—composed. . polyphonic texture creates vocal orchestration through various combinations of voices. . brief changes from polyphonic to homophonic texture emphasizes portions of texts for expressive purposes.	. single movement, multi-sectional forms involving repetition includes: binary (A B) ternary (A B A) ritornello forms (recurring refrain) theme and variation basso ostinato chorale prelude fugue (subject imitated in all voices) suite (a collection of dances from different countries) opera oratorio . unity was often achieved by expansion of melodic rhythmic motives worked throughout various voices.
Aesthetic Premise	. The term "Renaissance" is French for "rebirth." It implies a general renewal or rebirth of interest in the dignity and inherent value of man. The influence of the Catholic Church was still great but there was a growing tendency toward secularization supported by the wealthy and powerful aristocratic patrons in the ruling courts. The invention of printing helped to make composed music more available to all people.	. The rise of absolute monarchies and the unification of national states played an important part in stimulating more spectacular forms of musical expression (opera, etc.). Colonization gave rise to a wealthy merchant class which led to the establishment of commercial theaters. These factors, plus the struggle between the Roman Catholics and the Protestants as each sought to appeal to the people, contributed to the development of a more magnificent style.

Classical	Romantic
. texture predominantly homophonic (melody line supported by chords) . polyphony also used (interweaving several melodic lines) . sectional forms include: theme and variation ternary rondo sonato allegro classical concerto (3 movements) a vehicle for virtuoso performances. opera	. both absolute and programmatic music. . thematic relationships important in defining form. . forms included: lieder (an expressive union of words and music) romantic opera ("Hansel and Gretel," etc.) piano miniature symphonic poem concerto (virtuoso displays romantic concept of the individual against the crowd).
The seventeenth century's urge for "systematization" was carried to its ultimate in the Classic period. Reason was thought to be the key that would unlock the doors of utopia in every field. Economics, science, religion, politics, manners and art were codified and formalized.	This was a time of dramatic thought and action which was evidenced in a general impatience with the rules and restraints of classicism. "To be different" was the goal and the Romantic period witnessed a great variety of musical experiments to achieve individualism. To implement the ideals of liberty, composers sought to express their own convictions and to portray events and ideas as they understood them. Industrial and political revolutions caused a major change in the economic and social life of the common man and this middle class became the patron of the composer.

Romantic	Contemporary
. both absolute and programmatic music. . thematic relationships important in defining form. . forms included: lieder (an expressive union of words and music) romantic opera ("Hansel and Gretel," etc.) piano miniature symphonic poem concerto (virtuoso displays romantic concept of the individual against the crowd).	IMPRESSIONISM – except for a few larger works, composers favored small, free forms; aside from phrase repetition for balance, works seem to ramble; little use of forms such as sonato allegro, fugue. FOLKLORIC – use of some characteristics of folk music (simple forms within more elaborate compositions). NEO-ROMANTICISM – basic use of 19th century Romanticism elements; however, this period's music uses shorter more restricted forms. NEO-CLASSICISM – use of familiar forms such as sonata allegro, rondo, concerto grosso, fugue, chorale, and variation. EXPERIMENTAL – organization seldom heard in a formal way by listener. No traditional forms, instead general sense of "rightness"; little repetition but much contrast.
This was a time of dramatic thought and action which was evidenced in a general impatience with the rules and restraints of classicism. "To be different" was the goal and the Romantic period witnessed a great variety of musical experiments to achieve individualism. To implement the ideals of liberty, composers sought to express their own convictions and to portray events and ideas as they understood them. Industrial and political revolutions caused a major change in the economic and social life of the common man and this middle class became the patron of the composer.	Today is principally characterized by change and a seeming insistence on originality. Composers have participated in this search for extremes of expression by reverting to past historical styles and by writing music described as neo-classic, neo-romantic, serial, electronic, micro-tonal, music concrete and even "post" serial music.

Typical Music For Elementary Groups

	Renaissance	Baroque
Songs	"Now Is The Time" by Burch from JULLIARD REPERTORY LIBRARY, Vocal No. 4;"Three Blind Mice" from JULLIARD REPERTORY LIBRARY, Vocal No. 4	"Old Poets Have Told Us" anonymous from JULLIARD REPERTORY LIBRARY Vocal No.4
Listening	"Allemand & Galliard" by Brade; "Silver Swan" by Gibbons from MUSIC FOR YOU (SASIMEP—Recording)	"Little Fugue in G-Minor" by Bach "Halleluia Chorus" by Handel
Instrumental Performance	Band: "Greensleves" arranged by Dillon. HANSON Publication "Trumpet Tune and Air" by Purcell. GARDNER Publication Orchestra: "Hymm of Faith" by Arcadelt. STAFF Publication	Band: CELEBRATED AIR by Bach-Walters. Rubank Publication Orchestra: "A Salute to Handel" by Handel-Gordon. MARKS Publication "Jesu Joy of Man's Desiring" by Bach-Walter. BERKLEY Publication

Classical	Romantic
"Life At Court" (canon) by Haydn from JULLIARD REPERTORY LIBRARY Vocal No. 3.	"The Rooster" by Gretchamnon from JULLIARD REPERTORY LIBRARY, Vocal No. 8. "Autumn" by Tchaikovsky from JULLIARD REPERTORY LIBRARY, Vocal No. 3.
"String Quarter No. 10 in C Major" by Mozart	"The Erl-King" by Schubert "Russian Sailors Dance" from "The Red Poppy" by Gliere
Band: "Chester" by Billings-Talmadge. STAFF Publication "Three Devertimenti" by Haydn-Piato. BELWIN Publication Orchestra: "Song of Brotherhood" by Beethoven-Matesky. CHAPPELL Publication "Andante" from "Surprise Symphony" by Haydn-Isaac. FISHER Publication	Band: "Hansel and Gretel Overture" by Humperdinck-Erickson. BELWIN-MILLS Publication "Waltz of the Flowers" by Tschaikovsky-McLain. PRO-ART Publication Orchestra: "Hungarian Dances No. 3 and 6" by Brahms-Seredy. FISCHER Publication "Cornelius Festival March" by Mendelssohn-Roberts. FISCHER Publication

Romantic	Contemporary
"The Rooster" by Gretchamnon from JULLIARD REPERTORY LIBRARY, Vocal No. 8. "Autumn" by Tchaikovsky from JULLIARD REPERTORY LIBRARY, Vocal No. 3.	"I Wonder" "The Alligator," from "12 PIECES" by Ronald Lo Presti, Arizona State Department of Public Instruction (SASIMEP Publication)
"The Erl-King" by Schubert "Russian Sailors Dance" from "The Red Poppy" by Gliere	"Ionization" by Varese "Music For Prepared Piano" by Cage "Viennese Musical Clock" from "Hary Janos Suite" by Kodaly "Unsquare Dance" by Brubeck
Band: "Hansel and Gretel Overture" by Humperdinck-Erickson. BELWIN-MILLS Publication "Waltz of the Flowers" by Tschaikovsky-McLain. PRO-ART Publication Orchestra: "Hungarian Dances No. 3 and 6" by Brahms-Seredy. FISCHER Publication "Cornelius Festival March" by Mendelssohn-Roberts. FISCHER Publication	Band: "In The Catheral" by Pierne-Cheyette. SCHIRMER Publication Orchestra: "Six Modal Miniatures" by Stevens-Verne. THEODORE PRESSER CO. "Five Pieces For Young Orchestra" by Bartok-McKay. REMICK MUSIC CORPORATION

CONCEPT/COMPETENCY

THE ART SONG in the ROMANTIC PERIOD
(frequently programmatic) describes mood, intense em

Entry Behaviors	Knowledge of folk songs. Ability to play accompaniments on autoharps, bells, or piano.	**Materials**	Text book Recording classroom

Teacher Tasks	**Enabling Behaviors** STUDENT DOES:	IN ORDER TO:	**Stude**
Motivate class to discover and respond to mood and expressiveness in text and music by:			
1. Review one or two favorite folk songs or ballads; ie. "Sweet Betsy From Pike," "On Top of Old Smokey."	sings	perform	song in ap
2. Have some students accompany the songs on piano, autoharp, or bells, as others sing.	plays sings	review	song as ot
3. Ask students how these songs are similar in their musical characteristics.	discusses	compare	simple ly accent.
4. Distribute copy of Goethe's "The Erl King" to each member of the class. Read the poem.	reads discusses	familiarize	with gene

NARRATOR: Who rideth so late through night and wind?
It is the father with his child;
He has the boy so safe in his arm,
He holds him tightly, he holds him warm.
FATHER: My son, in terror, why hidest thy face?
SON: Oh, father, see the Erlking is nigh!
The Erlking dreaded with crown and robe!
FATHER: My son, 'tis but a streak of mist.
ERL KING: "My dearest child, come go with me!
Such merry plays I'll play with thee".
SON: My father, my father, and hearest thou not,
What the Erlking whispers so soft in my ear?
FATHER: Be quiet, oh, be quiet, my child;
Tis but the dead leaves stirred by the wind.

ERL KING: "Come, handsome boy, wilt thou go with me?
My daughters fair shall wait on thee;
There my daughters lead in the revels each night,
They'll sing and they'll dance and they'll rock thee to
They'll sing and they'll dance and they'll rock thee to
SON: My father, my father, and seeest thou not
The Erlking's daughters in yon dim spot?
FATHER: My son, my son, I see, and I know
"Twas only the olden willow so gray.
ERL KING: "I love thee so, thy beauty has ravished my sense;
And willing or not I will carry thee hence".
SON: My father, my father now grasps he my arm,
The Erlking has seized me, has done me harm!
NARRATOR: The father shudders, he rides like the wind,
He clasps to his bosom the pale, sobbing child,
He reaches home with fear and dread;
Clasped in his arms ——— the child was dead.

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THE ART SONG in the ROMANTIC PERIOD
(frequently programmatic) describes mood, intense emotion.

autoharps, bells, or piano.

Materials

Text books for folk songs.
Recording of Schubert's art song "THE ERL KING"
classroom instruments.

Student

Enabling Behaviors STUDENT DOES:	IN ORDER TO:	Learnings
sings	perform	song in appropriate style.
plays sings	review	song as others play accompaniment.
discusses	compare	simple lyrics, melody, accompaniment (few chords), a common meter and accent.
reads discusses	familiarize	with general structure and philosophy of poem.

ERL KING: "Come, handsome boy, wilt thou go with me?
My daughters fair shall wait on thee;
There my daughters lead in the revels each night,
They'll sing and they'll dance and they'll rock thee to sleep.
They'll sing and they'll dance and they'll rock thee to sleep.
SON: My father, my father, and seeest thou not
The Erlking's daughters in yon dim spot?
FATHER: My son, my son, I see, and I know
"Twas only the olden willow so gray.
ERL KING: "I love thee so, thy beauty has ravished my sense;
And willing or not I will carry thee hence".
SON: My father, my father now grasps he my arm,
The Erlking has seized me, has done me harm!
NARRATOR: The father shudders, he rides like the wind,
He clasps to his bosom the pale, sobbing child,
He reaches home with fear and dread;
Clasped in his arms ——— the child was dead.

5. Question class about the characters in poem, mood and emotional content of poem, feeling of urgency, etc.	reads	compare analyze
6. Ask some students to read aloud, taking the character's parts.	reads	interpret
7. Ask students to choose a percussion instrument and rhythm pattern for each character.	plays	improvise create
8. Ask students to tell structure of poem.	reads	analyze conclude
9. Ask students to re-read and re-play poem to interpret each part as expressively as possible. Question: If you would write music to this poem, what mode or scale, tempo, accompanying instruments, one singer, four or . . . .?	reads performs	express
10. Play Schubert's "The ErlKing."	listens	analyze
11. Tell class this is an art song and ask what musical qualities they note.	listens discusses	discover
12 Ask class to find other poems and try to decide if more suitable for art or folk song.	reads	determine
13. Play other art songs such as "The Trout" by Schubert, "The Lorelei" by Silcher (folk song) and "The Lorelei" by Liszt (art song).	listens discusses	compare

Given an opportunity to set a poem to music, perform expressing the mood and te and hear an art song, the student will understand the unique characteristics of th literature of the Romantic period.

nd emotional	reads	compare analyze	to understand mood and philosophy of poem.
rts.	reads	interpret	role of each character.
m pattern for	plays	improvise create	a rhythmic pattern on a percussion instrument which would help the voices portray the meaning of the text.
	reads	analyze conclude	no real repetition in number of lines or patterns.
each part as	reads performs	express	in the poem.
vhat mode or , four or . . . .?			
	listens	analyze	composer's interpretation of poem through his music.
they note.	listens discusses	discover	art song is through-composed (usually) music fits the text, more difficult melody and meter usually.
uitable for art	reads	determine	seriousness of text, repetition of rhyme or phrasing, repeats, etc.
'The Lorelei").	listens discusses	compare	the folk and art songs. Decide which is which; which is more difficult to perform; which expresses text better.

h opportunity to set a poem to music, perform expressing the mood and text (through composed)
r an art song, the student will understand the unique characteristics of the style as reflected in
e of the Romantic period.

CONCEPT/COMPETENCY

Music of East Asia: Japan
Tones may be arranged so as to form distinctive pitch patterns

Entry Behaviors Melody moves by steps and skips

Materials Song: "Sakura
Resonator bell

Student

Teacher Tasks	**Enabling Behaviors** STUDENT DOES:	IN ORDER TO:	
1. Play the recording or sing SAKURA and ask students to follow the words and music.	listens	familiarize	text and melody
2. Discuss timbres and the texture of the piece.	listens	identify	
3. Ask students to name the tones used in the melody.	reads	isolate	pitch names of
4. Ask students to make up a new melody to go with Sakura.	plays writes	create	a counter-melo
5. Ask students to create a haiku poem. (line 1 – 5 syllables, line 2 – 7 syllable, line 3 – 5 syllables.)	plays writes	create	a haiku poem.
6. Ask students to explore making a melody for their haiku using the C - D - E - G - A resonator bells.	plays	create	a melody for th
	reads	familiarize	
7. Have students write the music.	writes	communicate	using devised or
8. Perform the piece. Ask students to create a second melody, using the C - D - E - G - A resonator bells, that can accompany the song.	sings plays	perform	a counter-melo
9. Play accompaniment and sing song. (Add appropriate percussion instrument)	sings plays	perform	original and co
10. Ask students to discuss the differene in the two pentatonic scales. Define the Sakura scale as a minor pentatonic scale; the new song is a major pentatonic scale.	discusses	differentiate	contrast in mi

Given an opportunity to improvise and perform using two major and minor pentatonic scales, the stud
will demonstrate an understanding of these two scale patterns.

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Music of East Asia: Japan
Tones may be arranged so as to form distinctive pitch patterns (scales).

Materials Song: "Sakura," EXPRESSING MUSIC, American Book Company
Resonator bells

Student

Enabling Behaviors		Learnings
UDENT DOES:	IN ORDER TO:	
listens	familiarize	text and melody of "SAKURA"
listens	identify	
reads	isolate	pitch names of notes of the song.
plays writes	create	a counter-melody utilizing the pentatonic scale of "SAKURA."
plays writes	create	a haiku poem.
plays	create	a melody for their new haiku using C - D - E - G - A resonator bells.
reads	familiarize	
writes	communicate	using devised or traditional notation, their original haiku.
sings plays	perform	a counter-melody for new song.
sings plays	perform	original and counter melody at same time.
discusses	differentiate	contrast in minor pentatonic (SAKURA) and major pentatonic of new song.

provise and perform using two major and minor pentatonic scales, the student
nding of these two scale patterns.